VARGA GÉZA

The origins of Hunnish Runic Writing

The legacy of Gods emerging from the chaos of the Flood

RESEARCH INSTITUTE ON THE HISTORY OF WRITING

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Budapest, 1999

To the memory of Szabédi László, persecuted to death for his book

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Front-page: objects decorated with hieroglyphs representing the world-axis, which throw new light on the origin of Székely script – an Anasaz-Indian pot from New-Mexico with the equivalents of runes „j" and „m" (standing for the name of Jima, the first man; adapted from Grahame Clark), and a Hunnish bronze fibula from the Carpathian Basin with the inscription „(é)szak" (North) and the symbolic representation of the North Pole (in the author's possession).

Cover page: a part of the fresco from Rehmire's tomb (1504-1450 BC.), Egypt (adapted from Gábor Ilon) representing a Cretan envoy carrying a half-finished metal ingot on his shoulders. The drawing of the ingot developed first into the Székely runes „u" and „v", then into the Etruscan, Greek and Latin letters „v" and „u".

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Preface to the English edition

The scientific world is just beginning to recognize the historical significance of Székely (Hunnish) runic script. With the exception of some descriptions and records, the books and articles on Székely runic script, though they could fill a library, do not have much lasting value. Works on the history of writing usually just mention its name and consider it a late descendant of Old-Turkish script. However, extensive research on Székely script has led us to the conclusion that it is not a thin twig but the very stem from which the tree of writing systems has grown.

At present Hungarian researchers cannot but admit that the concept of Old-Turkish origin they have maintained for a hundred years does not hold up any longer. However, they have not worked out other theories of origin, because the special features of the Székely writing system do not fit into the present theories on ancient history. And that is exactly the significance of this nearly forgotten script. It makes possible conclusions so far not thought of.

Historical records and archaeological finds prove that the Huns, emerging from the mists of millenia before the birth of Christ, used it. This steppe nation imposed tribute on the Chinese, Persian, Byzantine, and even the Roman emperors. Is it surprising after this, that we find treasures in the Hunnish heritage?

The equestrian culture of the steppe has preserved an ancient view of the world practically unchanged. Man could conquer the steppe only after domestication of the horse, probably around 4000 BC. Thanks to the breeding of large-bodied animals, a highly developed culture developed on the steppes. However, the steppe's special resources restricted the possibilities of economic development, and thus conserved the lifestyle, as well as the millenia-old symbolism and philosophical system of the people who lived there. Thus today Székely script offers one of the best means to understand Neolithic culture and the beginnings of human civilization. The information Székely script conveys is so important, that man cannot understand his own past without knowing the origin of Székely runic script.

We can recognize this only after solving several scientific problems. Such unresolved problems are for example the similarity of characters in different linear writing systems; the relationship between Székely runes and popular artistic, religious and royal symbols; connections between script, language and mythology, etc. In possession of these new results, with the help of Székely script complex symbols on pottery from the European Neolithic or American Indian cultures can be understood and deciphered.

Scientific analysis of Székely script has not been a smooth process. Although as early as the 13th c. Hungarian chronicles mentioned a „Hunnish-

Scythian" script, which was still used by Székelys, analysis of the written relics was still a discovery for „modern science." For example in 1864 Orbán Balázs called attention to a runic inscription from 1668 in the boxed ceiling of the Unitarian Church in Énlaka. For a long time this was the only known text to prove the existence of Székely script.

This summer a short inscription was discovered on the clay nozzle of a blast-furnace from the 10th century. Today the number of runic texts mentioned by various authors is about 50.

Most of them are inscriptions painted, scratched or engraved into the walls, ceilings, stones, bricks, or tiles of Transylvanian churches from the 13–16th c., and usually have something to do with the building's construction. Letters exist from Szamosközi István, a history writer in the 16th c., and from Hungarian monks in South America, who used Székely runes as a secret writing, when dealing with sensitive questions. The Constantinople text was first copied by Hans Dernschwam in 1553. It had been written in 1515 by imprisoned Hungarian envoys who wanted to inform others about their fate. The interest of the contemporary science is illustrated by several character sets (e.g. the Nikolsburg alphabet of the 15th c.) as well as by some longer documents. The system of writing and the runic variant of the Lord's prayer has survived in Rudimenta written by Thelegdi János in 1598, while the words of a runic calendar-stick have been copied and left to us by count Ferdinando Marsigli. These records remained in manuscript form and were buried in libraries for a long time.

The exact number of texts can hardly be determined. New discoveries are reported in the media almost every year; their interpretation is regularly late or ambiguous, which hinders their classification. What makes our work even more difficult is that the principles of script-classification have not been elaborated yet. Székely runes are letters and hieroglyphs at the same time, which have been used either as symbols, complex signs or decorative motifs. The inventory of texts is much longer if these latter relics are also included. Otherwise we will find ourselves in the odd situation that an easily readable and comprehensible text is not considered writing just because its letters are composed in a floral pattern.

The present Hungarian academic-scientific point of view on this subject is characterized by perplexity, as it cannot explain the recently recognized connections between signs and symbols. For instance the frame on the Énlaka inscription, which has been regarded as a decoration so far, has been deciphered only recently, despite the fact that it has been the most often mentioned Székely text in the last 125 years.

The stakes are high, since the parallels of the Énlaka flower-like sign-montage can be found in the 4000-years old Hittite rock-pantheon in Yazilikaya and the rock-drawings in Khwarism...

Preface[1]

Clarifying the origins of Székely runes is a question of major significance for the history of civilization. Finding the answers should be a task for Hungarian scientists, however there is not much we can really be satisfied with.

Our arrears is not only due to the relatively small amount of data[2]; it may also be related to the fact that in Hungary there is no state institute to carry out researches on runic script; there is no training for historians of writing. Besides, research on the history of writing is poorly funded even in wealthier countries. According to a script historian, I. J. Gelb, the study of writing does not exist as a science, because inventorying writing relics – and avoiding the crucial questions at the same time – cannot be regarded as science (Gelb/1952).

Taking stock of all runic script relics still lies ahead; theories about the possible origins of Székely script all show caution, lack of information, lack of methodology and preconceptions of their authors. This attitude will change[3] only if the dominating theory of research goes beyond the ancient preconception that presumes an early homeland in the North.

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[1] This study is the result of 25 years of research. During that time, as my critics will mention, I have gone far. Therefore, sometimes I may seem to be able to talk about this topic only with our long dead forefathers.

However I do not think I have to prove to readers eager for the truth that I am not aiming to build national glory. It took a step by step, years-long contemplation until I could persuade even myself that the surprising conclusions tat follow are acceptable. I could not find any other logical explanation for the connections I had to face all the time, and which have compiled into a self-sustained system through the years.

[2] We possess masses of data that have not been examined by researchers of origin, or which, for lack of a theoretical basis, have not been considered hard facts.

[3] The use of writing and its evaluation has always had political significance.

When Kuteyba of Arabia occupied Khwarism in 712. AD, he barbarously demolished the libraries in Khwarism, which also bore evidence of the ancient history of Magyars. As Al-Bíruni wrote, *„he pursued and slaughtered all who knew the literature of Khwarism, or kept their traditions, all the scholars who had lived among them, so all became covered by darkness, and now nothing is certain about the facts concerning the historical times before Islam reached them"* (Al-Bíruni, 36).

Hunfalvi (Hunsdorfer) Pál had a similar role in Hungarian scientific life after the suppression of the 1848-'49 Hungarian War of Independence, who thought, *„bluntness and nationalistic blindness dominated the writings of incompetent people proud of the fictitious Scythian-Hunnish-Székely letters"* (quoted in: Kiszely/1996/375). The nearly life-size canvas of Hunfalvi still occupies at a central place, and his ideas are still dominant at the Hungarian Academy of Sciences.

History of the scientific views on the origins of Hunnish (Székely) runic script

Chronicles traditionally mention Hunnish or Scythian script. It chimes in with the views of Thelegdi János, the scholar, *„On Hunnish letters, which are also called Székely letters in common language"*, and that of his colleague, Baranyai Decsi János, who writes about *„Scythian alphabet"* in the preface (Thelegdi/1598, 1994/7, 15). Bél Mátyás also mentions Hunnish-Scythian script in his influential work published in 1718.

Nowadays the terms „Hunnish" and „Scythian" are considered blanket terms; they are separate from each other and also from "Hungarian." The fact that Hunnish and Scythian scripts had existed was suppressed for a long time though both are known from antique sources and archaeological finds. Székely runes were simply regarded as figments of imagination – in spite of indisputable data in various chronicles. Due to these widely accepted but unjustified preconceptions, the terms Scythian and Hunnish do not provide sufficient information in our present way of thinking. At best they refer to steppe origin, and many still doubt that the first Hungarian settlers in Hungary were literate.

As late as 1986, Ligeti Lajos still expressed similar opinions. As he wrote, phonetically the Hungarian word *betű* „letter" could be a loan word of Turkish origin, but *„there is no satisfactory substantive proof to support this theory; what sort of written texts can we talk about in that early era?"* (Ligeti/1986/262).

To replace the Hunnish and Scythian theories of origin, present-day researchers have tried to connect Székely script to peoples which are known to have used writing.

Following tradition, Fischer Károly Antal mentions *Hunnish-Hungarian* writing in his work (Fischer/1889).

In 1890, Nagy Géza compared Székely runes with Turkish signs. He based his research on the slight resemblance of characters. Superficial as those comparisons may have been, it was useful to make them before deciphering Turkish script and elaborating the principles of comparison, but it did not help establish a hypothesis of origin.

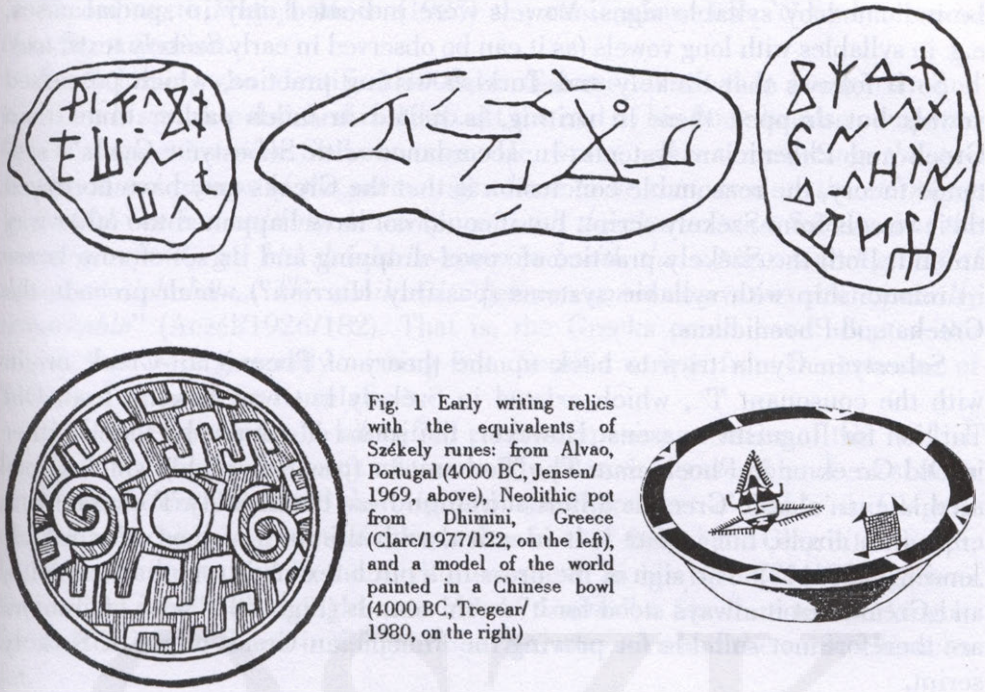


Fig. 1 Early writing relics with the equivalents of Székely runes: from Alvao, Portugal (4000 BC, Jensen/1969, above), Neolithic pot from Dhimini, Greece (Clarc/1977/122, on the left), and a model of the world painted in a Chinese bowl (4000 BC, Tregear/1980, on the right)

Thorma Zsófia recognized the images of four Székely runic signs – 'c', 'ny', 't', 'zs' – in the Neolithic pots of Tordos, which she had discovered (in fact the number of parallel features are over ten, see Fig. 35). Due to lack of interest in Hungary, her book, which also discusses the eastern connections of linear characters, was published in German, and it (Thorma/1894).

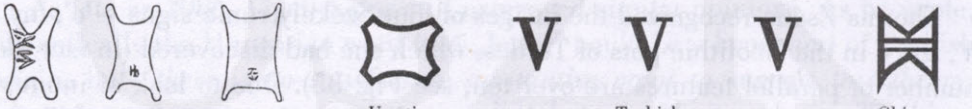
In 1914 Debreczeni Miklós used Hungarian to decipher the inscription on a 3000 year-old Scythian hatchet decorated with ligatures, which were interpreted by Pataky László essentially the same way in 1971.

As early as 1915, Sebestyén Gyula formulated some basic principles that must be taken into consideration when examining the origin of a writing system. „*First we analyzed the system of the Hungarian runic script, then we tried to find its place in the world history of writing following the usual method, and we placed it along the line of general development.*" Analyzing the system of Székely script, he pointed out that it was a runic script, and as such „*it remained in existence for a long time*". He considers the Turkish and Székely vowel characters as letters of Greek origin and comes to the conclusion that these two steppe script systems were not vowel-dropping. This conclusion, however, needs some correction. The fact that Székely vowels are practically identical with the Greek ones does not lead to the conclusion that Székely script was originally not vowel-dropping. Vowels existed in syllabic scripts prior to Greek script, but they were rarely marked since they were to

be indicated by syllable signs. Vowels were indicated only in special cases, e.g. in syllables with long vowels (as it can be observed in early Székely texts, too).

So it follows that Székely and Turkish writing practice, which possessed vowels but dropped them in writing, is rooted in much earlier times than Greek and Phoenician systems. In accordance with Sebestyén Gyula's systemic theory, the reasonable conclusion is that the Greeks may have borrowed their vowels from Székely script, but it could not have happened the other way around. Both the Székely practice of vowel-dropping and its set of vowels are in relationship with syllabic systems (possibly Hurrian?) which precede the Greeks and Phoenicians.

Sebestyén Gyula tries to back up the theory of Phoenician-Greek origin with the consonant 'f' , which existed in Székely but was missing from Old Turkish for linguistic reasons. However, the sound 'f' cannot be found either in Old Greek or in Phoenician. The 'f' character (precisely: 'ph') which appeared later in classic Greek is different in form from the Székely 'f' character, a cross in a circle, but in fact it is identical with the form of the 'us' rune (cf. Jensen 1969/443). The sign of the cross in a circle existed in both Phoenician and Greek, but it always stood for 't' or 'th' sounds (Fig. 20). These characters are therefore not suitable for proving the Phoenician-Greek origin of Székely script.



Ox-hide shaped metal ingots from the Aegean-Anatolian region | Urartian hieroglyph representing a ingot | Székely 'v' (vas „iron") | Turkish 'lt/ ld' (temir/demir „iron") | German 'e' (eisen"iron") | Chinese „cauldron" (Karlgren/ 834h)

Fig. 2 The hieroglyph representing a semi-finished metal ingot gave rise to three steppe runes with the same form but different sound value, and the Chinese pictogram for „cauldron."

In the spirit of the theory which presumes that the Székelys were originally using Turkish, Sebestyén Gyula argues that before they fell under Hungarian influence, Székelys had brought along the knowledge of Turkish runic script from the East, and thus they may be the inheritors of Hunnish-Avar traditions. (The hypothesis that Székelys were originally using Turkish language has no foundation, but the theory of Hunnish-Avar origin has proven to be right.). In his opinion, the Hungarians acquired runic script from Western Turkish (the language of Turks around the Azovian area) which had preserved more antique features of languages around the Mediterranean than the Old Turkish system of Central Asia (by which he means the age of sign forms). However, the connection to the Western Turks has not been successfully proven, and that idea has remained a hypothesis without foundation.

According to Melich János (1925) the runic characters 'e' and 'o' come from Samaritanian.

Aczél József, who identified 3000 word-stems identical in Hungarian and Greek in his work published in 1926. At the end of his book he also compared Greek characters with Székely ones. He wrote, „*When analyzing the two scripts, sound groups of the same origin have to be compared ... the character 'g' in Old Greek should not be compared with the character in Székely, but the sound group 'k', 'g', 'kh' should be compared with the similar sound group of the other alphabet ... The similarities between vowel characters are especially remarkable*" (Aczél/1926/182). That is, the Greeks could have adopted the vowels that were generally missing from Semitic scripts from the ancestor of Székely script or from its relatives.

In 1934, Németh Gyula classified runic script as a member of the Turkish family of writing on the basis of the mostly presumed resemblance of sixteen runic characters. He found the origins of the characters 'e' and 'o' in Glagolitic, because he found similar characters in that language. Glagolitic script, however, was not used in the territories where, in his belief, the Hungarians lived. That is why he thought, „*we should assume*" a Slavic monk working in South Russia and fluent in Glagolitic script, who enriched the runic character set.

The theory of identifying Hunnish and Avar with Székely was not accepted by contemporary scientists, though chronicles prove that the Huns and the Avars used Székely runes and were also in contact with Slavs who used Glagolitic. Therefore, the hypothesis of originating characters from several different sources forced its creators to deal with some more insoluble contradictions. It is hardly possible that the Turks, the Greeks, the Slavs, and the Eastern Hungarians assembled at the same place and, of course, at the same time to invent Székely script. It is also highly improbable that our forefathers waited centuries for their character set to gather.

That „gathering" theory would be consistent if it claimed that the character for 'us's was obtained from the Hittite, 'ty' from Chinese, and 'tprus's from Egyptian, and presuming the visit of a Hittite, a Chinese and an Egyptian „monk", respectively.

Németh Gyula briefly described Turkish and Hungarian script but did not mention major differences between their systems and other issues which question their relationship.

In 1971, he drew attention to similarities to Khazar characters. By doing so he only proved the unstable foundations of the Turkish-origin theory, because there are no reliable data about Khazar script and language. Besides, his method, which was based on a few slight similarities in shape, led to nowhere.

According to Ernst Doblhofer, the similarity between Turkish and Székely scripts is „*really so remarkable that none can question it*" (Doblhofer 1954,

1962/312, 313). However, he does not follow up this superficial reasoning with thorough analysis.

On the other hand he found that most Hungarian characters could not be derived from Turkish, Glagolitic or Greek script, and *„their models have not been found yet"*. Even this counter-argument is weak, for even dissimilar characters can be in relationship. It also reveals a typical preconception. Namely, he suggests that a rule exists that an external source must be sought, regardless whether the runes resemble characters in other scripts or not.

„Runes surely cannot be related to the script of the Hunnish king, Attila, and Hunnish troops", wrote Doblhofer. This sentence -as we shall see- shows two things. First, Doblhofer had never compared signs and characters in Hunnish and Avar archaeological finds with Székely runes. Second, the word *„surely"*, even if uttered by an internationally known historian of writing, is not a scientific argument.

Fig. 3 The hieroglyphs representing „man" are not similar in various scripts.

According to Csallány Dezső *„Székely runic script belongs to the Turkish family of writing, as it has already been proven by many scientists"* (1963). He is referring to Németh's book mentioned above, which by no means can be taken as a reliable foundation as neither Németh nor others have been able to describe „the Turkish family of writing" adequately. Therefore, it has remained an undefined term as to origins, relationships, distribution and other features as well. Classifying Székely script into the family of Turkish scripts is only an ill-considered idea without any serious proof.

In his work published in 1974, Vásáry István gave an excellent summary on the history of researches. About the question of origin, however he wrote vaguely, *„We should follow Németh Gyula's basic findings and analyze those Turkish runic scripts which are peripheral compared to Turkish writing and which could have been the direct source of Hungarian runes. Thus, by the step by step critical and comparative analysis of each character, we could get closer to the origin of Székely runic letters ... This method ... requires a good command of different Turkish and „Turkish-like" runic scripts. ... In most cases alphabets are compiled by one or more scientists, and they, unlike linguistic facts, are not the results of organic development. Remember the activity of Cyrill, the apostle of the Slavs. Likewise, the formation of Székely runic script is due to the activity of a similar scientist.*

Thus, when we said that Székely runic script is related and connected to Turkish, we did not mean a direct genetic relationship, but that the creator of this script took one of the local varieties of Turkish runic script as a basis, altered it and completed it with new characters. ...it is essential to try to restore the original letter shapes; unfortunately it is not always successful.

The evidence we can build on are five letters[4] *which are completely identical (both in sound and form) with Turkish letters of the Yenisey area, while there are 10-11 more letters which are very likely to have an equivalent. Note that even if all similarities are accepted without doubt, these 16 letters amount to less than the half of the characters in Székely runic script, let alone complex characters called „capita dictionum"*[5]*. The above clearly shows that Székely alphabet must have been an independent system, and not a mechanical adaptation of Turkish runic alphabet*[6]*. ...*

Three characters were borrowed from the Greek alphabet (f, h, l) ... The characters denoting e and o were adopted from the Glagolitic alphabet. ...

The question arises where Székely runic script could have evolved. ... We can think of the native land in the Carpathian basin. ... however we should not forget about the growing influence of Latin literacy, which was changing the letters to more and more cursive[7] *and also caused the insertion of vowels."* (1974/168-176).

If we subtract the required respect for the great turcologist colleague from Vásáry István's words, the only thing that seems certain from his thoughts is that Székely script cannot be traced back to any known Turkish script. The author only hopes that with the analysis of the unspecified peripheral Turkish or Turkish-like (Khazar?) script characters, we could get closer to the origin of Székely script. However, it is not more than wishful thinking, as there is no evidence that could support these hopes.

While in one sentence Vásáry István posits an unknown, peripheral Turkish runic system as the direct source of Hungarian runic script, he emphasizes Szekely script's independence in another. The careful reader is given the opportunity to choose between the two seemingly opposite theories

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[4] In 1996, Róna-Tas András considers only two letters as surely identifiable (see below).

[5] That is, at most 5 characters among the 46 characters of the runic alphabet of Nikolsburg, or the 65 characters described by Thelegdi can be identified with Turkish signs. The author fails to mention that most of the incompatible characters show similarities with Sumerian, Egyptian, Chinese or Hittite writing.

[6] There is no evidence for the Greek and Glagolitic origin of the five characters mentioned. It is not more than an unproved guess, as similar characters can be found in other alphabets as well, and it is not clear why the author selected Greek and Glagolitic as transmitting languages. The mere similarity of a few characters does not give information about the direction of transmission.

[7] Runic characters became more cursive not under the influence of Latin writing, but that of giving up runic technology and changing the materials used for writing -the spreading of the custom of writing in ink on paper.

of origin or to neglect the Turkish influence. Although the author supports neither answer with cogent arguments, even the fact of raising the question deserves attention.

The fact that Slavic script is a scholarly product seems certain from the sources. However, it does not follow from this fact that Székely script cannot be „the result of an organic development". Vásáry István's statement that Székely script, just like Slavic script, was compiled by one or more scientists has no foundation. On the other hand, its opposite is verified by the internal linguistic and mythological connections among Székely runes, which *form an antique type of system* (see later).

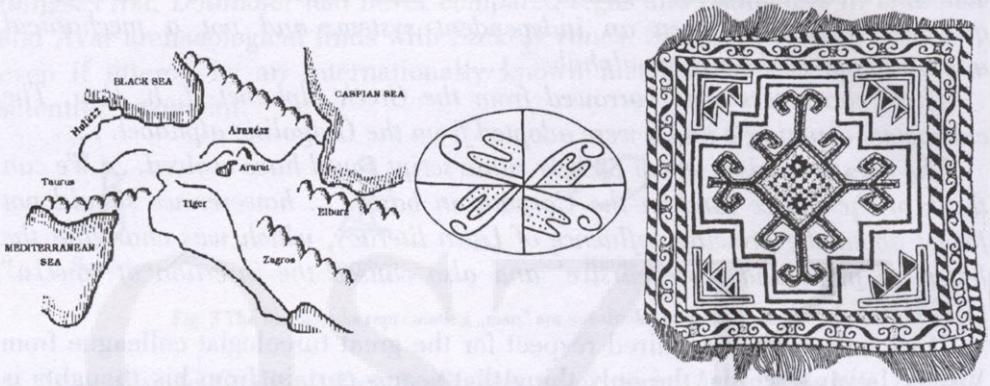

Fig. 4 The map of Eden (left) and its symbolic variations: a painted egg of Gyimesbükk with decorations identical with runes 'j ' and 'm' (middle), and a Kyrgyz carpet with the variations of the runes 's ', 'j ', 'nt ', and 'ak' (right)

In 1977 Püspöki Nagy Péter evaluated his predecessors' work as follows: „*About the literature of runic script we can say that there is enough of it to fill a library room, but none of the authors have realized that a book which is about a writing system should be written in the framework of at least sufficient knowledge of the general study and history of writing. If ... we concentrate only on the scientific studies or the one or two books of high standard, we cannot be satisfied either. Even these selected works show the authors' ignorance of the study of writing (general theory and history of writing). ...*

Those who prefer to link the Old Turkish script with the Hungarian, even when taking the greatest academic liberties, could identify only 15-16 tenuous connections among the 32 characters of Hungarian script. However, actual identity in form and sound only occurs in the case of five characters, 'e ', 'j ', 'n', 's', 'sz'. Thus Hungarian script means a writing system whose 24 to 27 characters are special and independent formations and which, on the basis of letter components and other features of writing, is connected to the mainstream of Mediterranean linear writing culture."

He mentions important differences between Hungarian and Turkish writing systems. He is referring to ligatures and name initials found in early texts, which he traces back to the era of Charles the Great as the earliest. (However, Székely ligatures – as we shall see – did not appear as a result of the use of Latin script in Frankish times. They inherited a much earlier eastern tradition.)

At the end he declares that Hungarian script is the descendant of a script from the age of great migrations (mentioned as Avar by Cyrill, also called Constantine, in Venice in 872.), which was already used in the age of Charles the Great and also later in the age of King Mathias – *„therefore it was not primarily Hungarian in all probability"*.

In his book published in 1983, Forrai Sándor says that Székely runic writing *„has links to almost every other runic* (linear – VG) *script"*. He presumes that the Hungarians (whom he identifies with the Sabirs, probably coming from the Southern part of the Caucasus, according to Halikova and Diakonov) may have gotten acquainted with runic script earlier than Turks and Sogds, presumably before the 4. c., and they may have reached the land of Phoenicia as well (Forrai/1983/13). In 1994, in a revised edition of his work, he wrote, *„The origins and relationships of Hungarian runic script date back to much earlier times and spread over a much larger area than we have ever thought"* and *„can be traced back to a common source"*. With reference to the mathematical analysis carried out by Nemetz Tibor and Varga Géza, he rejects the possibility of accidental coincidences in succession (Forrai 1994/108-109, Varga/1993/202).

According to the study of Ferenczi Géza and Ferenczi István, published in 1979, *„Among the 37 characters of Hungarian runic script*[8]*, 21 were undoubtedly borrowed from Old Turkish, 3 from Middle-Greek, and 3 from the Glagolitic alphabet."*

In 1997 Ferenczi Géza wrote the following about their earlier work, *„In that book we dealt with the origin of runic script to the best of our knowledge at that time. So far it has been impossible to track development from the appearance of the unknown „first" runic alphabet to the present."*

His thoughtful and often justified assessment of the works of Forrai and Csallány can also be applied to his work. It is unfortunate that we can only partly accept the results of this well-known writer's hard work. Regrettably the results of his otherwise devoted, respectable and conscious work can be treated only with suspicion and care.

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[8] To this day the Hungarian „science of writing" has not been able to add up the number of characters in Székely runic writing. The syllable and word characters, which serve as the basis for identifying the links to other writing systems, are mentioned, but are usually not included in the character sets. This error influences the theories of origin as well. They also regularly lack the search for the parallels with Magyar syllable and word characters.

The only conclusion we can draw from Ferenczi Géza's sentences quoted above is that in the question of origin even the opposite of our „scientific" authors' results can be true. What they called „undoubted" is doubtful, and what they called „impossible" is possible (cf. Ferenczi/1972/12 and Ferenczi/1997/5, 34).

In 1987 Vékony Gábor ruled out a direct link between Turkish and Székely scripts. He presumed that Turkish script, which had been created on the Sogdian model, was connected to the Székely script system through the Nagyszentmiklós script, which was close to Khazar and Parthian script. He found the origin of both Parthian and Sogdian script in Aramean. However, he provided no proof for his theories, and his reasoning could not be reconstructed from those he did provide. It is quite clear that he relied on some external similarities of characters, as usual.

Due to its obvious impossibility, he did not even try to find in Aramean, which contains only letters (in fact syllable characters), the origin of ancient word characters such as 'us' or 'tprus' (he described the latter as the mark for the Latin word *temporus* „time" in a 1998 lecture which was a part of the lecture series about the history of writing organized by the Nap Fiai [Sons of the Sun] Foundation). Instead, he did not even mention word characters.

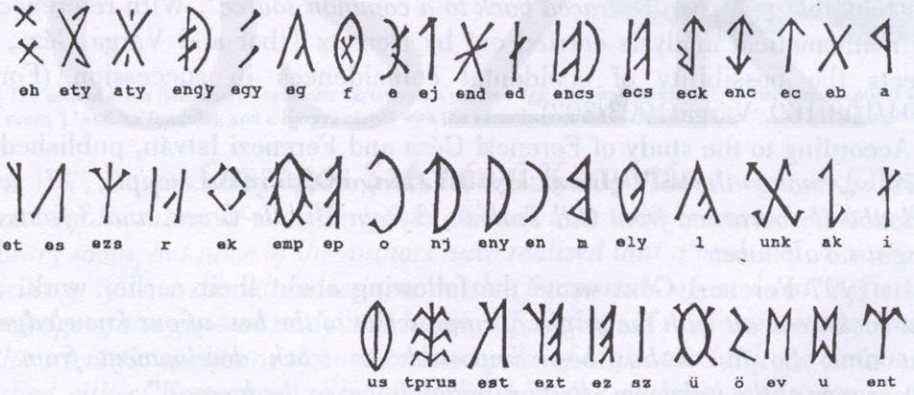

Fig. 5 The letters, ligatures and hieroglyphs of the „alphabet" of Nikolsburg

He brought up a new and important idea when he compared the character order of the Nikolsburg alphabet with that of the Khazar alphabet, which had appeared in Central-Asia. In his opinion the original source of the Khazar alphabet was not a traditional Aramean (e.g. Hebrew) alphabet, but a variation of Aramean which cannot be defined more precisely yet. However, from the Khazar alphabet he referred to the Székely alphabet of Nikolsburg, which contains more symbols and in some cases shows significant differences, cannot be derived; we can only see that the two alphabets are related (Fig. 19).

Thus, Vékony Gábor could have recognized the insuperable difficulties of deriving the Székely character order from Aramean. He tried to surmount them by Hungarian linguistic's typical method: by presuming a more suitable ancient source. In this way our linguists have „invented" about half a dozen Chuvash-like languages to be able to connect to a Turkish language some of those words that cannot be traced back to standard Turkish or are missing from Chuvash. Vékony Gábor's presumption that Aramean had a variety from which we can deduce the character order of Székely script is without foundation.

He rejects the Glagolitic origin of certain characters, „*We know that Constantinos, the inventor of Glagolitic script, visited Khazaria in 861. He invented the first Glagolitic script after that journey. Constantinos must have met runic script in Khazaria; moreover we also know from his biography that he was actively interested in any kind of written relics*". He presumes Székely script adopted the characters 'a', 'f' and 'l' from the Cyrillic script used by Rumanians in Transylvania (Vlachs) just when the use of Blach characters dates from according to Kézai's chronicle. It is not more, however, than a witty guess (see p. 60 for the possible solution for this question).

Sándor Klára started studying the origins of Székely script on the influence of Róna-Tas András. As she wrote, „*My aim was to sum up the tasks we must complete before searching for the alphabet which could have formed the basis of the earliest variety of Székely runes ... I am leaving out of consideration the dilettante theories (presuming Sumerian, Japanese, Etruscan relationships) appearing nowadays in an increasing number*" (Sándor/1992/79).

She regards Székely runes as borrowed characters, though no other data refer to that but Kézai's mysterious sentence (mentioning Blachs), and she regards the possibility of independent development not even worthy of consideration. She fails to consider that Székely script contains syllable and word characters as well, which could not have been borrowed (or developed) from any foreign „alphabets".

In her essay, it is only the name of the runic script that appears; the uniqueness of the script is not realized by the author, that is why her essay cannot be regarded more than a heap of worthless conjectures. For example, if the transmission of script occurred before the Hungarian conquest of Hungary, „*it could not contain characters of Glagolitic and Cyrillic origin ... the language of the people transmitting the script could have been non-Turkish or Turkish*".

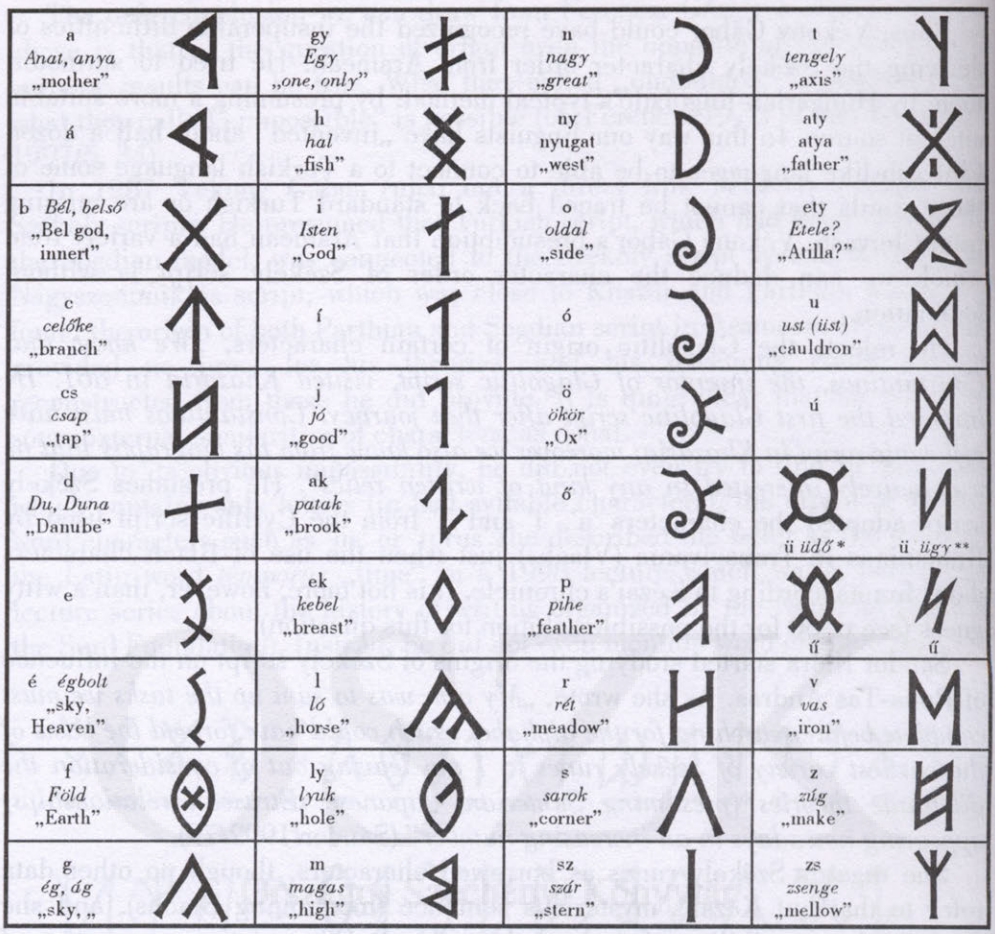

Fig. 6 The newer characters of Székely alphabet listed in the order of the Latin alphabet, with reconstructed character names (* *üdő* „time" vö: Utu sumér napisten! ** *ügy* „river")

It is clear from the study that her research of academic intentions cannot name the archetype of Székely script, and that the academic work of some authors hardly mean more than establishing unjustifiable prohibitions and calling others „dilettante".

Róna-Tas András, who in 1992 wrote an essay on the etymology of the Hungarian words *ír* „write" and *betű* „letter" titled „*On the Turkish Origin of Hungarian Literacy*", wrote the following in 1996, „*The origin of the script is still unclear. From the script itself we can only tell that the form of the letters were greatly influenced by the facts that the characters were notched, the writing was running from right to left*[9], *vowels were rarely written out, were*

[9] That is only a general statement, which is true in the case of most texts that survived, but cannot be stated so categorically almost as a rule. Writing technologies used thousands of years ago could have required completely different direction of writing. Line direction might have changed several times throughout the history of Székely writing. In accordance with that idea Szamosközy István wrote about a top-to-bottom writing direction, which Róna-Tas András leaves unmentioned.

indicated mostly when marking long vowels. That shows a relationship with the Semitic family of writing. On the other hand, the runes have several letter combinations and abbreviations which are characteristic of mediaeval Latin letter writing, so Székely script must have developed or improved under the influence of Latin script. ... Only two very simple characters (sz and n) can be successfully compared with Eastern Turkish runic script. Four letters (a, e, o, f) were certainly[10]*, two were probably borrowed from the Greek alphabet through the medium of the Slavs.*" (Róna-Tas 1996/338).

Instead of the Turkish family of writing, some authors have started to relate Székely script to the Semitic family of writing, but they still have not been able to determine any known script as its origin. As suitable principles and data are lacking, they have not even tried to offer scientific proof. In fact, some features of Székely script show similarities with the Semitic family of scripts or its predecessors, while other features show similarities to the Turkish family of script, and yet others to Egyptian, Chinese, Sumerian, etc. writing systems. When Róna-Tas András selects, overemphasizes and misinterprets one or two such features while leaves other features unmentioned, it helps us understand the author's intentions but not the origin of Székely script.

As far as the influence of mediaeval Latin letter combinations on Székely is concerned, Székely symbols are characters and also hieroglyphs at the same time. Therefore it is not the origins of letter combinations, but that of sign combinations that should be sought. That phenomenon is characteristic of Chinese writing, which employs a special montage technique to indicate concepts that otherwise cannot be expressed with simple signs (e.g. the combination of the signs for „ear" and „gate" mean „to hear something").

Due to these sign combinations, present-day Chinese writing contains about 56.000 signs, though early word and syllable scripts could do with 700-2500 signs. As the Huns and Avars also used the archetype of Székely script (Figs. 22, 25), and unquestionable connections can be demonstrated between Székely and Chinese script (Figs. 9, 20, 27, 29, 30), the possibility of a connection between Hunnish, Avar and Székely ligatures and Chinese montage technique cannot be excluded. There are enough Eastern examples (or Hungarian examples of Eastern origin) of sign combinations and hieroglyphs made up by signs to regard it not as a „Latin influence" but as a much earlier tradition widespread in the steppe (Figs. 9, 11, 15, 30, 31, 36). The „Latin influence" presumed but not proven by Róna-Tas András is only a seemingly useful but actually poor device to explain features of Székely script which cannot be derived from Aramean.

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[10] In Constantin's legend, who created Glagolitic writing in 861, Magyar and Avar writings are mentioned as earlier forms of writing. That is to say that some characters could have been adopted from Székely writing to Slavic, but it could not have happened vice versa. Püspöki Nagy Péter is the only author who refers to that well-known fact.

The essay „On the Origin of Székely Script" by Simon Péter was published in 1993. It evaluates those theories of writing system comparisons, which are restricted to comparing only character forms, *„The number of common characters in two or more scripts is a sure sign of their – closer or more distant – relationship, but it is only one of possibly several items of evidence, and relationship does not necessarily mean that one script originated in the other. When analyzing or comparing scripts, it is essential to examine which trend of writing development their system represents. Before doing that, the characteristic features of their systems must be analyzed."* Later he declares, that Old Turkish scripts are somewhere between letter and syllabic scripts. Their systems are essentially different from that of Székely writing, (Aramean-Sogd) Pehlevi writing, or of any other letter scripts of Semitic origin. It is impossible that the complicated Turkish syllable script developed from letter writing, especially in an era when letter writing had already been widespread.

Comparing the Székely characters, which are very different from Northern Semitic scripts, with Tartar, Egyptian, Cretan, Cypriot, Hittite, Phoenician, Southern Semitic, Greek, Etruscan, Iberian, German scripts, he argues that Székely script is not likely to belong to the Semitic family of writing, but developed in the first half of the 2nd millennium BC directly from hieroglyph scripts used in the area of the Eastern Mediterranean, South of the Black Sea and the Caucasus and North of the Damascus-Babylon line (Simon/1993/42-51.).

Szekeres István states his case in the same book as follows, *„Hungarian research on writing history, just like the international, usually restricts its study of script relationships to comparing character forms and sound values of two writing systems. ... Studies explaining the origins of steppe scripts are confined to repeating earlier statements without verifying them. This is how such „results" could develop and spread as Old Turkish and also its relative, Székely runic script had derived from Aramean after all. ... The formal identity or similarity of characters, however, does not mean much in itself. In the case of antique writing systems, no more than some statistical data can be expected from theories which are based only on the formal similarities of characters and which do not even try to explore what contemporary concepts meant. ... The reasons for divergence and exceptions are generally not explored. They do not even try ... to explore other possibilities for explaining the development of these scripts; they do not use the 'method of linguistic cross matching'[11] as they do not realize its benefits"* (Szekeres/1993/56-59.).

My own summary at that time is identical with my present views, *„The Hungarian language developed and progressed in an area where the influences of historical upheavals caused essential changes in the most important writing systems. ... that is why the Hungarian set of symbols and Székely script are*

[11] The author means the realization of linguistic connections through acrophony (c.f. Fig. 2., 7.).

connected to ... Southern geographical regions and early historical eras. In accordance with these connections, the events of the Ural and Finno-Ugrian era took place somewhere in the mountains South of the Caucasus. The transition period before the Ugrian era (between 2000 and 1000 BC) could be the era of moving from Anatolia towards the steppe. During that period our cultural and/or ethnic forefathers reached the Carpathians and China. The steppe period ... may already have started ... as early as around 4000 BC. ...the different influences continually arriving from the South for thousands of years overlapped each other and became integrated ... The cradle of Székely runic script was rocked somewhere in the Middle East between 5000 and 600 BC. ... If a more precise definition is required, the middle of the second millennium BC, i.e. the time of the Hurrian (Sabir) migration to the steppe can be chosen. ... Székely runic script must have reached China with metallurgy, the spread of horse raising and populating the steppe from the South, then reached Europe with the waves of the great migrations. „ (Varga/1993/142, 145)

Benkő Elek referred to our joint volume mentioned above as an example of studies *„unquestionably amateur in their conclusions"* (Benkő/1994), but – lacking cogent arguments – he was not prepared to offer scientific criticisism. However, in his half-sentence referring to the most important topic of the book, the question of origin, he considers Székely script *„still of unclarified origin"*. After the editorial of the magazine Hunnia ("Explosion in the History of Writing", 1996. 02. 02., p. 53) the author backed down, *„As yet we do not have an unambiguous picture about when and in what conditions this special form of writing developed. A dominating trend of research agrees that the majority of Székely runes are of Turkish origin, and the rest are of Greek and Glagolitic ... origin.* „ (Benkő/1996). Though he does not reveal which authors belong to the *„dominating trend"*, Róna-Tas András(1996), Sándor Klára (1996) and Ferenczi Géza (1997) gave up their earlier views at about that time, and Vékony Gábor, Püspöki Nagy Péter, Simon Péter had not believed even before that *„the majority of Székely runes are of Turkish origin"*. If Németh Gyula – who developed three different theories of ancient history in his life – could had been still alive, he would certainly have given up the idea of Turkish origin himself.

The chaos created by the researches inspired by the academy is characterized by Ráduly János's controversial assessment. He has gained ever-lasting distinction for discovering new runic relics and in maintaining public interest, but could not see through „scientific" theories of origin. In his book published in 1995, he wrote, *„I have tried to present arguments of evidence to prove that we have and have always had a runic writing, which is not Pecheneg, but Hungarian to the core."* Some pages later he wrote, *„It is well-known that the bulk of the Székely (Hungarian) alphabet system is ... of Turkish origin."* (Ráduly/1995/5, 19). That was really the public opinion, but

that public belief has no basis in reality, and by the time his book was published even those „scholars" had abandoned this disbelief, who had started to popularize it.

Today only the alternative scholars who are called outsiders, dilettantes and amateurs, can claim a hypothesis (based on a range of evidence organized into a systematic academic theory) that is also – and it is essential – confirmed by the chronicles.

That is, the century-long – but leisurely – efforts of Hungarian „science," which is unable to get rid of its mistaken historical preconceptions in its search for the origin of our runic script, has resulted in zero. The greatest achievement of the „Hungarian study of writing" is the acknowledgment of the fact that Székely script has existed not only in imagination but also in real life, as the chronicles wrote of it centuries ago. It could be regarded as a hopeful sign that the latest studies at least seem to recognize this complete failure. Ráduly János (1998/65) could agree with Sándor Klára (1996) that regarding Székely (Hungarian) script *„every basic question is unclarified"*. This opinion clearly reflects the present-day position, situation and perplexity of academic research. At the same time, the authors indicate that they still refuse to accept the Hungarian historians' data referring to the origin of Székely script and to pay attention to the results of scientists that do not belong to their circle. They consider the tradition and the latest scientific results as non-existent, though they can presumably neither understand nor refute them.

„Science" is of course not obliged to refute the hypotheses of „outsiders." However, in the case of such an indisputable failure, aristocratic seclusion is not enough to save imaginary scientific prestige. It only shows that the well-known authors cannot overcome their own limitations. As long as it remains so, they cannot be expected to reconsider and complete the outsiders' answers to the basic questions.

It is exactly the history of writing research that sets several precedents of great scientific discoveries of „people outside the guild". Doblhofer, for example, wrote about the birth of one of the most important research result in the following – simplified – way, *„And then comes Grotefend. Not even an expert! A country schoolmaster, a secondary school teacher. He has no idea about oriental studies; he is only a dare-devil who makes a bet with his drunken friends, goes home and deciphers cuneiform writing.*" (Doblhofer/1962/106)

The basic problems of classifying Székely script have already been solved. The chronicles explicitly mention writing of Hunnish-Scythian origin, whose type Thelegdi defined as letter- and syllable-script as early as 1598. Syllable scripts using a method similar to Székely vowel-dropping described by Németh Gyula among others are known to come from the area where Scythians (whom Mészáros Gyula identifies as the Hattians) set off.

The question of the Scythian original homeland and nationality is much debated, and it is not necessary to be deeply involved in that debate. Still, note that according to Diodorus of Sicily, Scythians *„originally ... lived by the river Araxes, ... (then) conquered the mountains up to the Caucasus, ... and the rest of the area up to the river Tanais"*. Bartal György, referring to Herodotus (IV.100.) and Curtius (VII.3.), asserts that the oldest Scythian land was located starting from the mountain Taurus (Bartal 1862/6)[12]. According to Constantinus Porphyrogenitus, the old name for Hungarians was *savartii asfalii* (Sabir, that is Hittite; cf. Zsukov/1962/305.). Pliny (VI. 19.) wrote that Sarmatians are the descendants of Medes. The history drove all these peoples to the Carpathian Basin, and they have been living on in the Hungarians. The Hungarian features of the great number of inhabitants who remained here after the Scythian and Sarmatian era were presumed by Marjalaki Kiss Lajos (cf. Bakay/1997/185) and are also supported by geographical names (e.g. Balaton, Pelso, Pilis, Duna) the predate the Latin era (Varga/1998).

In a study published in 1991 and reprinted in 1993 I have already refuted the possible counter-argument of „casual coincidences." In 1993 and in 1996, I have already covered the questions of using the Székely runes as hieroglyphs, of their Hunnish and Avar occurrences, of their relationship to our national and regal symbols, and of our character names forming a Hungarian mythological *system*. What is needed to either accept or refute the already clarified foundations of the history of writing is not Grotefend's drunkenness, but his sharp intellect, untiring industry and honesty.

In the "scientific-political" situation following the withdrawal of the Soviet Army, two academic trends appeared. First, the theory of the Semitic origin of Székely script was spread, in the same way as the idea of Turkish origin had been for a hundred years. Second, underestimating its significance, some people tried to present the whole question as negligible.

Two typical examples of these trends can be found in Róna-Tas András's work. He writes the following about the first Hungarian settlers of Hungary, *„We cannot exclude the possibility, that some among the Hungarians knew some kind of writing, moreover some could have got acquainted with Latin writing during their campaigns in the West. They may have had captives or servants who could read and write. But the general use of writing could not have spread. However, runic script may have been widespread."* (1996/289). *„Gesta Hungarorum was written about 270 years after the Hungarian conquest of Hungary. It is still certain that the traditions of the prince's, or later the royal court had been well-known even before the first written notes. These*

[12] However, according to the Hungarian edition of Herodotus published in 1989, *„The country of the Scythians starts from over the land of the Tauruses „*, and the previous chapter locates the Tauruses in the Crimea.

traditions meant that the history of the prince's clan was performed by professionals. The chronicler usually relied on his memory when narrating the historical traditions at different occasions, but he may have used some means to support his memory. He could have used drawings, tallies, or the stories' rhythmical forms, colored with returning elements." (1996/321). The author must know the notion of writing and must be fully aware of the fact that runes are considered as „*writing*", while tally-sticks and books of tally-scores are considered as „*written notes*". If he still repeatedly differentiates between writing and runic script, he must have non-scientific reasons for doing so. It follows from the fact acknowledged by him that his earlier work lacked „*theoretical basis*" because of „*ideological constrains*" (1996/9).

That is why Nemeskürty István wrote that our national script „*was a primitive runic script, which was unsuitable to express complicated connections*" (1997/13). The well-known author did not reveal what he meant by *complicated connections*. What is certain, however, is that in Székely script, as it is a perfect letter-script, every work that has ever been or will ever be written in Latin letters, can be published.

Principles of deriving the origins of Székely script

From the outset academic research has excluded from both the archetypes and the relatives of Székely runic script the Scythian, Hunnish and Avar script relics and similar symbols used by steppe and Hungarian rulers and commoners. Declaring this artificially created „lack of relics" theory of several centuries as an insuperable gap, it deliberately prevents science from clarifying the early history of Székely script. As if all script relics classified as Székely in the narrow sense of the word (letter script) must go hand in hand along a line of thousands of years in order to justify theories of origin.

Unfortunately, many of the runic relics have been lost forever and not even archaeology can be expected to find all the missing links. For defining relations, therefore, a different method must be applied. We must rely on the information that the known runic relics reveal about their own origin.

When describing the circumstances of development and the relationships of Hungarian runic script, all its features should be compared to the characteristics of the most significant script and symbolic systems[13]. These features include the quantity and quality of characters: pictorial sign combinations, symbols, word characters, syllabic characters, letters, ligatures;

[13] Ranging from Egyptian hieroglyphs and Obi-Ugrian tamgas to Indian pictographs.

number of consonants and vowels; graphic form realizations; the depicted thing (living beings, objects, ideas) and their cultural background (myth, rite, economy); the order of characters; the set of sounds and language depicted by the characters; the systematic use of characters; writing technology, direction of writing, and any changes in all of these.

Counterparts of the different features of Székely script occur even in the most distant writing systems. The parallels of Hungarian national script with different other writing systems show only the possible location and time of the emergence of similar writing systems. That, of course, does not preclude the possible existence of an earlier form of Székely script. To reach correct conclusions, the contradictions between facts leading in different directions should be answered – also taking into consideration the laws of script development. We must decide which fact is the most valuable among contradictory data. We must recognize which fact refers to the native land of Székely script, which carries information about a later state of its historical development and which is misleading. What should be emphasized: the similarity of character forms or the order of characters? Is the geographic-historical preconception concocted in a closed study-room more important than the real connections between facts of writing history? How can we make use of the data of mythology?

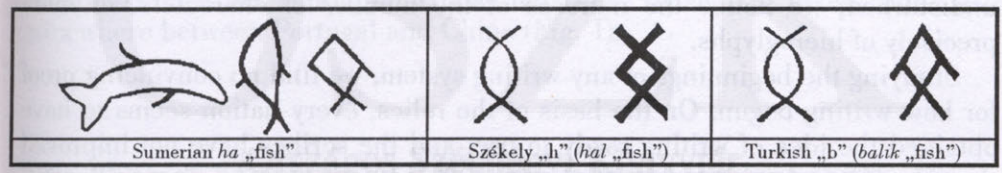

Fig. 7 Characters representing fish: both the graphic and phonetic forms of Sumerian and Székely characters show a genetic relation (Turks borrowed their character from that tradition), but the Turkish phonetic form results from translation

During our research, we will reach a point when some questions of principle must be answered. What can we regard as writing and at what point do we have to cut the endless line of preliminary forms: from which level of development can we talk about the origin of *Székely* script? Anyway, is writing an invention or a series of connected, slow changes insignificant in themselves, whose various stages can hardly be differentiated? Is it possible that we have always been able to write at the level we needed? Is it possible that it is not the realization of letter script that has a significant role, as it is generally thought, but the rising of the need for writing? Is writing the privilege of peoples with statehood and economy? How can statehood be defined?

The answers for these questions presumes several centuries long coordinated work of archaeologists, historians, ethnologists, historians of religion, linguists, mathematicians, information experts and others. Nevertheless, we will not get to know everything about the origin of Székely script and the origin of writing in general (the two are nearly identical), because to a great extent the past is irrevocably lost. On the other hand, the possible but so far unexplored approaches can provide a lot of knowledge and that is reason enough to start.

The development of writing

Writing is the recording of thoughts by graphic means. That is possible both without referring to speech (with symbols or prewriting[14]) or with marking speech sounds (phonetic scripts). As it is generally known, the history of writing is a monotonous development from the complicated towards the simple, from pictorial hieroglyphs towards linear letters. However facts contradict this explanation, for in writing systems which have survived undisturbed, we notice the increase of the number of characters, or more precisely of hieroglyphs.

Studying the beginnings of any writing system, we find no convincing proof for how writing begun. On the basis of the relics, every nation seems to have obtained the idea of writing ready to use, and the scribes have not improved the principles of writing through the ages, they have only made its application more complicated. With an extrapolation backwards from these facts, we get an ancient writing that was simpler and far more phonetic than it has ever been thought (Pope/1966).

It must be stated, that the system, form and technology of that deducible ancient writing resemble those of Székely runic script.

General progress had been furthered by the creation of new writing systems on the ruins of old ones and making them widespread, but language and writing technology also played decisive roles. For existing writing systems certify that it was not important for every nation to develop a complete and advanced phonetic marking system. Due to Chinese language consisting of one-syllable words, Chinese script remained word-writing. Japanese with its regular sound arrangement caused Japanese writing to remain a syllable-

[14] Prewriting is a group of symbols with precisely defined meanings, such as wooden grave-posts, religions, state symbols, coat of arms, world models, or the symbolic system used by potters or on painted eggs.

writing. Also for linguistic reasons, Semitic scripts have not attained the independent, regular marking of vowels. Inflectional languages with irregular sound arrangement, like Hungarian, had to add phonetic elements to the ideographic root, and that gave rise to real letter-writing early.

Several conditions were necessary for the development of linear graphic forms as well. Farmers living at permanent settlements could also use stone and clay for writing, and these writing materials made the formation of even the most varied sign-forms possible.

However equestrian nomads were fairly restricted by the fact that the wood they had available as primary writing material was splintery, therefore they could use only simple linear characters. It follows from the foregoing that the greatest prospect to create a linear and phonetic writing was possessed by an equestrian people with an inflectional language and a founded state, such as the Hurrian in North-Mesopotamia or the Hungarians at the time the steppe was being populated.

These theoretical views in themselves would not prove the prominence of such a „migratory „ writing – not even if we know that thousands-of-years-old writing culture carved in wood had been lost without any trace because of the decay of wood. However, based on some strikingly early relics similar to Székely runes, however, we can presume that a linear and phonetic „migratory" writing similar to Hungarian runes existed in about 4000 BC, somewhere between Portugal and China (Fig. 1).

The shapes of runes and the objects they represent

Many people tend to consider the emergence of Hungarian runes the same process as modern Hungarian, Turkish and Slovak alphabets were created, i.e. by adding some auxiliary strokes to the original Latin characters. There are many unjustified opinions that try to classify Hungarian runic letters according to their graphic forms (e.g. regarding as a basic classifying factor whether they include vertical lines). They think they can find the relationship between characters that are only partly similar with the help of adding auxiliary strokes. For example Róna-Tas András wrote, „*The character s seems to have originated from the Greek character of lambda, and the character l seems to have been drawn by adding two diacritical marks to the character s* (Róna-Tas/1996/338). With that chain of ideas and enough „diacritical signs" any alphabet can be deduced from any other, to the greater honor of „academic" science.

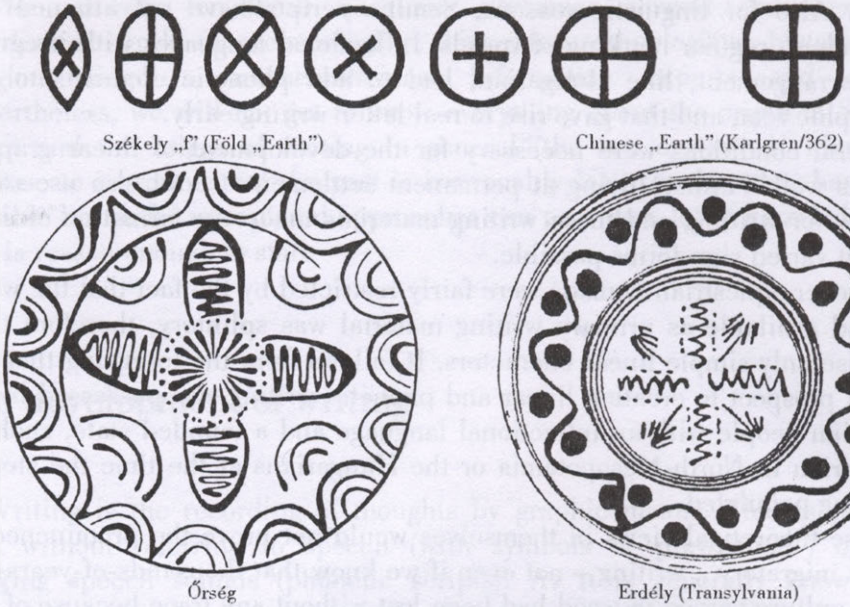

Fig. 8 Linear and pictorial representations of the orderly world created by God: variants of the Székely 'f' (Föld „Earth") rune and its Chinese equivalent (top), and drawings in two Hungarian peasant plates, one from Magyarszombatfa of the Őrség region, with the God of the Sun in the center (left), the other from Transylvania (right)

Such „academic" deductions do not reveal anything about the origin of Székely runes, as the runes developed not from auxiliary strokes, but from pictograms, just like the most ancient characters of antique scripts. The character 's' (*sarok)*, for example, represents the angle of a „corner, North Pole" and the rune 'l' (*ló* „horse") a horsehide stuffed with straw and drawn over on a slanting stake standing in the ground. The „diacritical marks" mentioned by Róna-Tas András are in fact the fore- and hind legs of the horse (cf. Szekeres/1993/84). Of the two theories of origin only the latter can be supported by a series of similar examples. Both characters in question have originated in steppe mythology and belong to the letter-like elements in the complete system of the Hungarian set of hieroglyphs.

Linear runes are extremely simplified drawings. This is unambiguously supported by the exactly identical form of the Székely 'v' (*vas* „iron"), Turkish 'lt/ld' (*temir/demir* „iron"), and German 'e' (*Eisen* „iron") runes, which all represent an Aegean-Anatolian semi-finished metal ingot and refer to its material[15] (Fig. 2).

[15] Semi-finished ingots copied the form of flayed animal hide, since hide had been a means of exchange, which was later changed to semi-finished casting. Magyar runes representing ingots were interpreted by Chinese as metal cauldron, because the word *vas* „iron" had the same origins as the words *ős* „ancient, progenitor", *réz* „copper", *üst* „cauldron", and *ezüst* „silver". Linguists deduced that in the Ural linguistic age, the ancient form of the word *vas* was *vaske* (meaning *őskő* „ancient/

However, when comparing pictograms of different scripts, such extensive coincidences cannot be expected, as the same object can be drawn differently (Fig. 3).

The shape of a character depends on the thing it depicts, the drawer's point of view, writing technology, etc. Similarity usually show relationship, but also graphically different characters may be of the same origin (if Székelys had turned to the use of cuneiform writing, their character for cauldron would have been different from the above German and Turkish runes).

Most parallel features are due to genetic relationship, even in the case of the most remote writing systems, as the basic principle „everything is connected to everything" is valid for signs as well. Székely runic script is related to nearly every writing system at the same time, and the explanation for the astonishing similarities is not generally known. Many authors have alleged accidental coincidence as a reason, which is a convenient, though weak argument to disprove the rival theory of writing development spreading from one center. With the help of mathematical probability calculus, it has been shown that such large-scale coincidences were impossible to occur; the reason for the similarities is mainly their relationship, even in the case of the most remote writing systems (Varga/1993/189).

The genetic connections manifested in identical character shapes can be explained by the extremely widespread use of the most ancient religious beliefs, since most ancient characters developed from symbols that were connected to myths from the Paleolithic age.

These ancient myths appear clearly or in fact the most clearly in the symbolism of Székely runes. The world of their images forms a *system*, which proves that Hungarian runes arose at a very early age. Hungarian runic letters are related to Eastern mandala[16]; they represent the created world and its elements, and they had developed from the map of the world-center, that is Eden, and from the drawings of mountain, water, plant, animal, the Orion constellation, which was identified as the father, the Milky Way, and the pillar of the world holding Heaven (Figs. 4, 6, 8, 9, 23).

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progenitor stone"). This word has connections with the Sumerian *guskin*, Hurrian *ushu* „copper", and Armenian *(v)oski* (cf. Veres/1997/119). Its Finno-Ugrian equivalents mean *„metal, ore, wire, chain, coin, copper, bronze, tin"*. From the meaning *ancient* the meanings of the set of words are likely to have developed at the start of metalwork in connection with the magic importance of the meteoric iron fallen from the sky, a gift from the divine forefather. The relationship between the Magyar *vas* and the Hurrian *ushu* sheds light on the age and meaning of the Székely characters 'v' (vas „iron") and 'u' (üst „cauldron") of Nikolsburg (Fig. 2, 5, 24, 35).

[16] Altar cycle made up from the symbols of the elements of the world created and symbolizing God.

The mythology, names, and sound-values of runes

If the Hungarian runic characters had names, these names are not known – declares Németh Gyula (1934/13).

Since then, most character names have been successfully identified by the identification of the objects they represent[17] (Fig. 6). The phonetic forms of Székely runes developed from these names at one time. The names form a linguistic and semantic *system*, which is similar and closely connected to the image system, and they belong to the most ancient Hungarian words. Unlike Greek or Semitic letter names, these Hungarian names are easy to understand; though they are sometimes archaic. They possess such coherent mythological connections as make it possible to reconstruct the *system* of the ancient Hungarian religion. This circumstance not only verifies the reconstruction of names, but also gives information about the origin of Székely script, since the different types of religious systems are restricted in space and time.

During the process of acrophony[18], character names developed into the letters; 's' from the character name *sarok* „corner, North Pole", 'h' from the character name *hal* „fish", etc.

There is the divine triad[19] in the background of the runes 'a' (*anya* „mother", Anahita, Anat, Enéh), 'b' (Bél[20], *belső* „internal"), and 'd' (Du[21], Duna).

The Hungarian 'gy' rune, which forms a double cross[22], is identical with the attribute *egy* „one" in the name of God, and its character represents the Milky Way, the personified pillar of the world.

The phonetic form of the wave-shaped 'ü' originates in the Hungarian word *ügy* „river". Rivers meant god-symbols for our forefathers. About this, Maximus Tyrius wrote the following: *„Rivers are respected either for the advantages they offer, as the Egyptians respect the Nile, or for their beauty, as the*

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[17] The systematic character of the symbols made it possible to reconstruct the names, as the symbol for 'b' (*Bél, belső* „Bel god, internal") occurs inside (in the center) of world models, character 's' (*sarok* „corner, North Pole") at their corners, etc. (Varga/1997).

[18] Acrophony is a process in the history of writing, during which a word character develops into a letter denoting the first sound or the first consonant of the word.

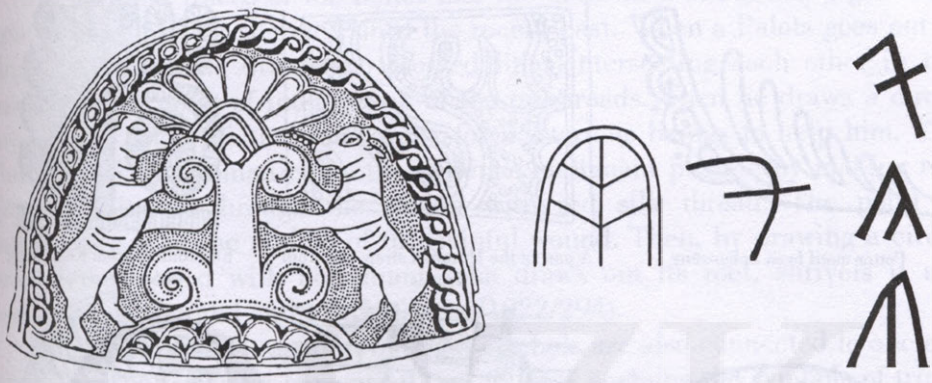
[19] The memory of the divine triad has survived in the name of Anonymus Enedubelianus (Enéh+Du+Bél).

[20] The Magyar word *fiú* „son" developed from the name Bél through the sound changes *Bél-Pel-Pil-Pi-fiú*. It is also connected to the names *Béla, Balaton* (*Baál ten* „Baál God", or *Baál tó* „Lake Baál"), *Pelso* (*Pel szo, Pel isten* „Pel God") and *Pilis* (*Pil isten* „Pil God").

[21] God the Father of Magyar conquerors is identical with Ta/Da, the Hittite god of storm. Cf. *Duna, Don, Thana, Ősten* „ancient/progenitor God".

[22] The stalk of the double cross is the Milky Way, and the two crosswise strokes represent the ecliptic at the time of the two solstices.

Thessalonians respect the Peneus, or for the river god, as in the case of Scythians." That is why the Hungarian word *ügy* „meaning river" is similar to the *egy* „one" attribute of God. It follows from the mass of such examples that the Hungarian language is the oral illustration of that marvelous mythology. At the birth of the Hungarian language, the most ancient myths, rites and signs had already been placed beside the cradle. Their survival proves that our forefathers had always kept the remains of their ancient religion, their ability to form a state, and their popular character.



Hittite metal plaque with a tree formed as a double cross, holding Heaven and with the sun at the top

a hieroglyph from Urartu

Chinese lolo „sky, Heaven"

Székely 'g' (ég „sky")

Fig. 9 Pictorial and linear varieties of the tree holding Heaven

The form of the 't' rune represents the single fork-shaped supporting pillar of the simplest Hungarian buildings[23]. It's phonetic form is rooted in the shortened form of the Hungarian word *tengely* „axis, axle", and it is not accidental that the root *ten* appears also in the Hungarian words *Isten* „God", *tenger* „sea", *tündér* „fairy", and *tanító* „teacher". According to ancient myths, the first *god*-like *teacher*s appeared from the *sea* like *fairies*, and were identified with the world's axis of rotation, the personified pillar of the world: the Milky Way.

The name and the phonetic form of the Sumerian fish-formed *ha* „fish" and the Székely 'h' (*hal* „fish") characters suggests related linguistic and writing traditions. The Turks borrowed their similar, fish-shaped hieroglyph from Hunnish script (Fig. 7). Due to linguistic differences the Hunnish-Székely character name became *hal* „fish", while the Turkish one became *balik* „fish", and they shortened to the Székely 'h' and the Turkish 'b' letters

[23] Herder's shacks partly dug into the ground, with their roof leaning against the hillside, tents with a center-pole, or horse-driven dry mills. These buildings are world models at the same time.

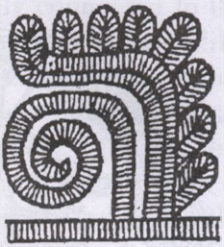
respectively.[24] Their connection is understandable only if steppe runes are regarded as the descendants of hieroglyphs.

The 'f' rune, a cross in a circle, represents the four holy rivers (Eden), and had developed from the name of the *Föld* „Earth" created by God (Figs. 4, 8).

There are many more examples. These runes are the connected relics of a mythically beautiful Paleolithic view of the world. In that ancient world the pillar of the world holds Heaven, double cross represents the only God, and heroes, who founded empires later, are born from the rivers.

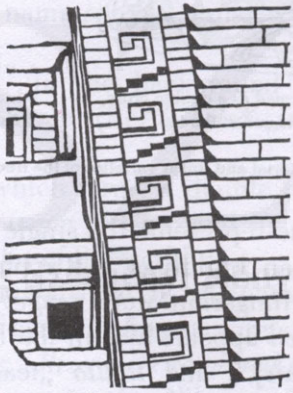
Potter motif from Lehecsény

A part of the Hunnish strap-end from Csorna



Embroidery from Kalotaszeg with „big script"

Central American Indian cup



A part of a Totonac Indian pyramid

Indian pot from New-Mexico

Fig. 10 The precedents of ligature are the pictogram-montages: The representation of the Milky Way by combining the symbols of water and stairs in a potter motif from Lehecsény; in the Hunnish strap-end from Csorna; in an Indian cup from Central America; on the edge of the stairs „leading to the sky" of a Totonac Indian pyramid; and in a New-Mexican Indian pot (with the name of the Father)[25]

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[24] The symbology of the character is shown by the mythological, ethnographic and linguistic connections between *hal* „fish", *háló* „net", *halál* „death", *hulla* „corpse", and *Khul Ater* („Father Fish", the Obi-Ugrian god of hell).

[25] The symbol of water and stairs are related to the runes 'j' (*jó* „good, river") and 'm' (*magas* „high", *magasba vezető út* „way leading upwards") respectively. A possible interpretation of these signs gives the name of Jima (*Jó Me(gye)* „Good Land", *Jó Ma(gas)* „Good High" of Avesta, the forefather of Mankind in the Irani mythology (cf. Mitológiai/II/127). He had the Vara erected in Khwarism (Tolstov/1986/96), which means *vár* „castle", *város* „city" in Hungarian. The source of the pictures: potter motif from Lehecsény in Florescu/1967/111; Hunnish strap-end in Huszka/1996/150; the part of the Totonac pyramid is the author's drawing, the Central-American cup in Dúcz/1993; the pot from Anasaz (Zuni, New-Mexico) Clark/1997/22.

Rituals and runic script

All these symbols decorated the devices used for rituals and have survived for thousands of years because of regular usage. They still have a role in the present form of the rituals (in religious and dominance ceremonies besides prominent events in peasant life, such as funerals, proposals of marriage, the custom of sprinkling at Easter, etc.; Figs. 4, 10).

For example traces of the belief that the cross in a circle has a god- and spirit-evoking effect survived until the recent past. When a Palots goes out to dig up treasure, he draws two crossed lines intersecting each other in the middle at the point of intersection of the crossroads. Then he draws a circle around the whole picture, and waits for mysterious beings to help him. The Palots medicine-woman cures the patient's malignant pustule by making two crossing stitches through the wound with red silk thread. The point of intersection is in the middle of the painful wound. Then, by drawing a circle around the wound with her thumb, she draws out its root, shrivels it up, soothes the pain, and cures it (Malonyai/1922/294).

The meaning of Hungarian national symbols are also connected to ancient rituals and beliefs. The Hungarian coat of arms contains the symbols of triple hill, double cross and water ('m', 'gy', and 'ü'). The Holy Crown viewed from above (cross in circle) resembles the four holy rivers and is equivalent with rune 'f' (*Föld* „Earth"). The Crown from the front is like the tree holding up the sky, rune 'g'; the rune 'j' appears in the winding filigrees of the cross-strap; the 'jm' ligature is an element of the enameled pictures.[26]

The connections clearly show both the ancient origin and Hungarian features of Hungarian script, symbols and ideas of the state.

Rune 'f' occurs in the Hungarian Scepter viewed from above, 'g' and 'USTeN' in the filigrees of its handle, and rune 'j', in the scroll in the body of the lion. The equivalents of the runes 'gy', 'us', 't', 'f', 'g', 's', 'ly', 'f', 'j' are recognizable in the structure of pictures of the Coronation Mantle, and that of rune 'j' in the filigrees of the Holy Crown. These symbols identify the Hungarian reign with God, the Creator, and Hungary with the center of the world, where creation took place, and from where order spread afterwards (Figs. 11, 12).[27]

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[26] The Magyar Holy Crown is the symbol of the middle of the world identified as God and reign. In all probability it was made by Huns in the oasis of Merv around 450 AD, and the possible meaning of its inner hieroglyphs, *„good king – good land"* formulated the essence of the Magyar idea of crown and state.

[27] This accords with the fact that the names of Magyars and some relative peoples refer to the personified world pillar. *Magyar:* (cf. *Muageris* Hunnish reign) *Me(ző)-ék-úr* „Field-wedge-lord", *onogric: tíz-ék-úr* „ten-wedge-lord", *Sabire: szent-domb* „holy-hill", *szaka: szent kő* „holy stone", *szauromata: szent-úr-föld* „holy-lord-field"; cf. Obi-Ugrian *sanki* „great god", Sumerian *bar* „mound", *mada* „land, country")

Hungarian popular pictograms, just as the Cretan linear A hieroglyphs described by Evans (Fig. 13), form a transition between decoration, pictorial and linear characters (Fig. 14), and this confuses those who can evaluate them only by artificially separating them.

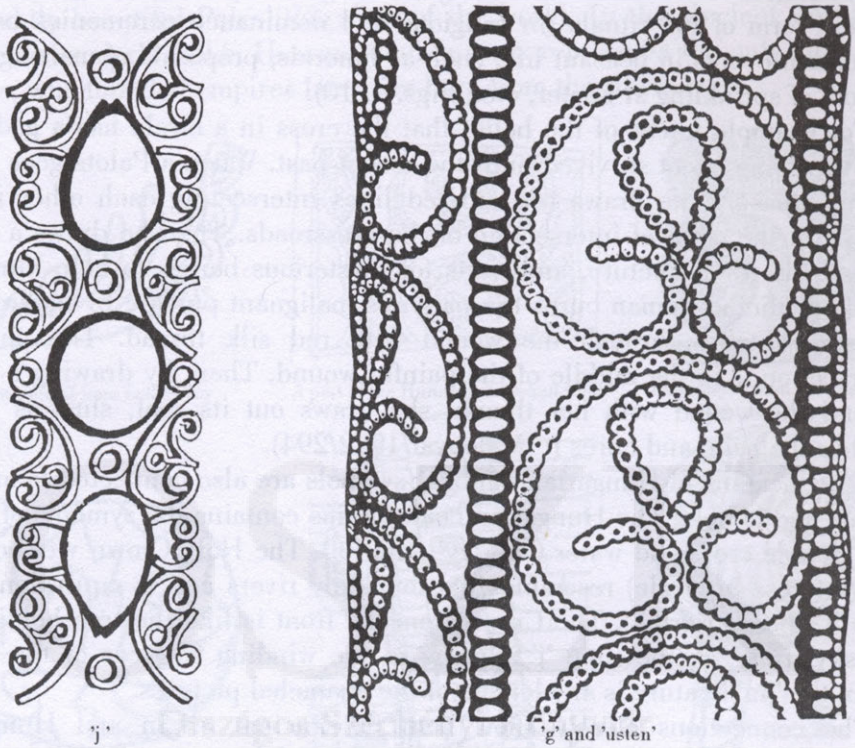

Fig. 11 Hieroglyphs written with gold lace: the symbol 'j' (jó „good, river") in the scrolls of the cross strap on the Holy Crown and the symbol 'g' and 'USTeN' (God holding the sky) in the filigrees of the Scepter-handle

However, the double meaning of the Hungarian word *írás* „writing, drawing", and the Hungarian word *betű* „character, letter", equivalent of the Chuvash word *petü* meaning „talisman" show that our pictorial signs had once been used as hieroglyphs. Words like *tojásírás* „drawing, writing on eggs", *képírás* „drawing, writing of pictures", *íróka* „a tool used by potters to draw" serve as further evidence. The prototypes of Székely runes occur on painted eggs (Fig. 4), on church-ceilings Hungarian picture-drawers painted flowers that consist of runic characters (Fig. 14), and Hungarian potters use symbols in their work that can be interpreted with the help of Székely writing (Fig. 15).

Tulips in Hungarian folk art often contain the rune 'us', and even the ligature 'usten' (Fig. 16), because the Hungarian word *tulipán* „tulip" is related to the name of the Hittite god *Telepinu*, who regained the possession of

the Sun. The runic character 'us' is similar to the Sun God rising, emerging from the gorge of the Milky Way at Christmas.

Water giving birth to heroes, and god-like progenitors who could change their looks often appear as mythical stags or turuls (Hungarian mythical bird) occur in the Hungarian legends of origin. That is why the equivalents of the runes 'ly' (*lyuk* „hole, source"), 'j' (*jó* „good, river"), and 'us' (ős „pro-genitor") (Fig. 17) can be found in the representations of the mythical stag or bird. All these form a consistent system, as Székely runic script is not the result of an academic creation, but primarily a natural development. It is part of an ancient idea of the world, which motivated both the rulers and common people and turned the Hungarians into a nation.

The types and number of characters

To decipher an unknown script the first step is to count the number of characters. Word-scripts have approximately 700-2000 characters, syllabic scripts 60-70, and alphabets 20-30. A writing system cannot be classified unequivocally into one type or another (e.g. Latin contains Q, syllabic sign). The number and composition of characters in a system of writing help identify its origin. Thomsen, who deciphered Turkish script, knew from the number of characters (38) that he was dealing with a writing system about half-way between pure alphabetic and syllabic script (Doblhofer/1962/305).

It is significant, that the character set described by Marsigli contains 38 runes, the „alphabet" of Nikolsburg 46, and the character set of Thelegdi 65 runes.

According to János Thelegdi Székelys have altogether 32 letters, among them nine vowel. Eighteen consonants are simple (some of them mark syllabic groups: 'aK' and 'eK'), and five consonants are „complex" (e.g. 'ny'). In addition to these, Thelegdi lists twenty-one „regular" (BA) and nine „irregular" (BB) ligature syllable-signs. *„Additionally, they have some syllable-signs similar to reptiles, which are not made up from existing letters.*

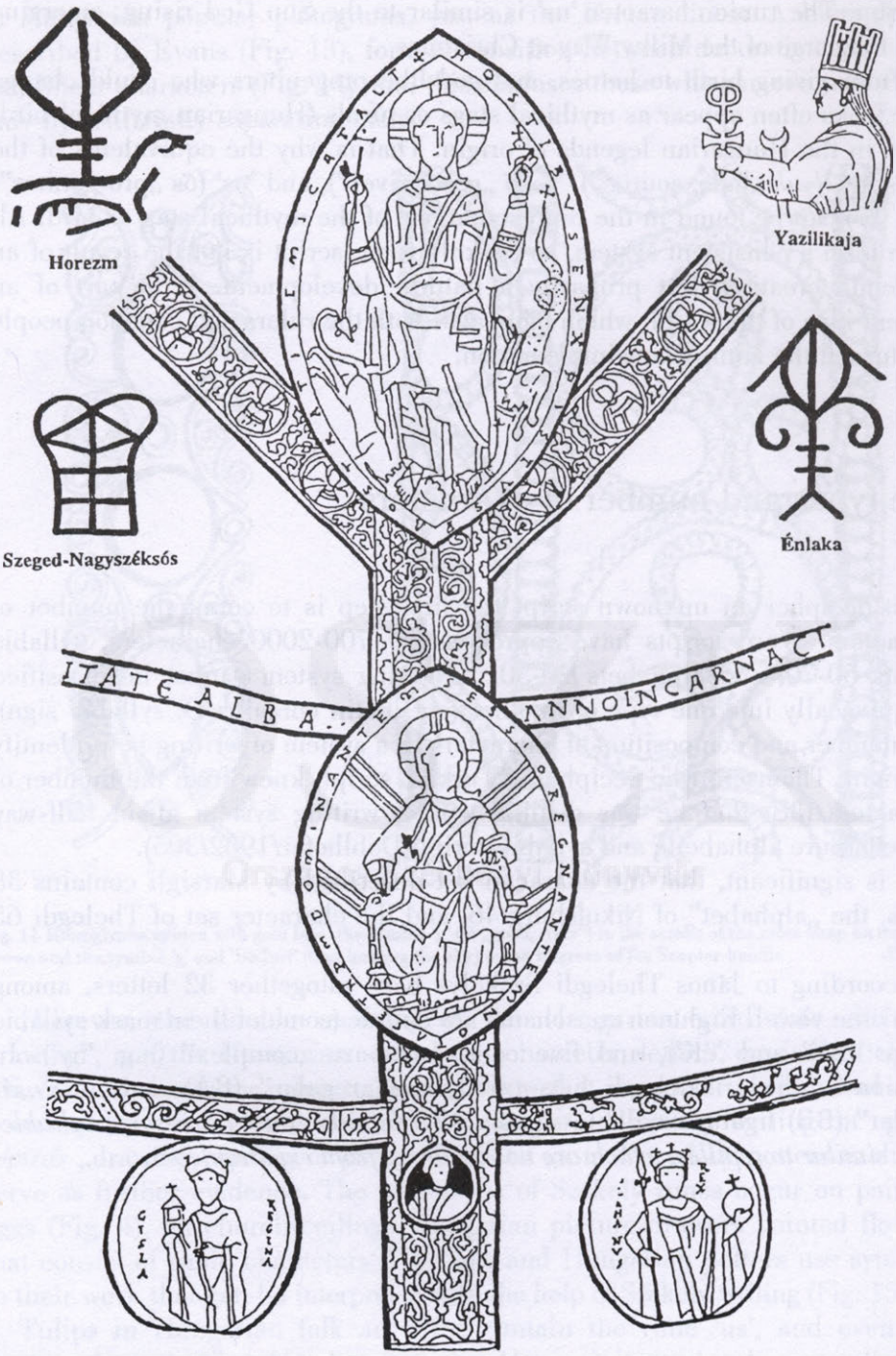

Fig. 12 Coronation Robe and parallels, made in 1031 for Prince Saint Imre. The picture structure on the Robe identifies the wearer with the axis of the world.

Székelys call these the head of words/phrases (capita dictionum)", writes Thelegdi and adds the drawings of the hieroglyphs 'amb', 'tpru', and 'nt'. (However 'nt' is an ancient ligature, see Fig. 14).

Székely script mostly contains characters of A, B, aB, Ba, AB, BA, BB, aBB, BaB, BBa, and BAB type, besides contracted one-letter characters standing for words of several syllables (aNTaL, ALBeRT) or short sentences (*eGY USTeN* „the only God"; *ŐS éG* „ancient/progenitor Heaven"), hieroglyphs ('us'), and sign montages (world models etc.) used for decoration and religious purposes. Such a complex symbolic system that had been interwoven with the Hungarians' ideas of the world could hardly be deduced from a foreign and late (Semitic or Greek) writing system.

The order of characters

The question of character order was raised by Gyula Németh, though he could not find any possible answers, „*The ancient order of the characters is also unknown. The alphabets of Nikolsburg and Marsigli present the characters roughly in the order of the Latin alphabet. When this order came into being is not known.*" (Loc. cit. p 13.).

According to Vékony Gábor, „*The original number and order of Székely runic characters are not known. The alphabets we know present characters in the order of the Latin alphabet, but the partly different system of the Nikolsburg alphabet suggests that originally the order was different. ... Although in that order there are many sound-connections, but the order of the 34 simple sounds does not follow the Latin alphabetic order either. Character ty (aty) has a strange position near to hh and i, like the letter tet in Aramean. ... Also the two k characters occur at two separate positions. ... Although adjusting the order to the Latin alphabet has broken down the original order, from these details it is evident that the ancestor of the Nikolsburg alphabet followed the order of the Aramean alphabet, as the two variants of the sounds t and k take similar positions there.*" (Vékony/1978/20)

The author's assertion is not supported by facts: there is no data indicating that the Nikolsburg alphabet was adjusted to the Latin one. The Nikolsburg set of characters suggests just the opposite; the differences presented by Vékony Gábor prove the lack of such an adjusting process. If we take into consideration the similarities he failed to mention (e.g. character 'u' missing from Aramean, but occurs at the same position in the Nikolsburg, Ugaritic and Latin alphabet), the theory of Aramean origin he asserted proves to be wrong.

We cannot agree with the author's unscientific procedure, however sharp eyes he may have for these details, because he ascribes historical importance to one difference in character order that makes finding the source possible, but without any reason fails to do so in the case of another.

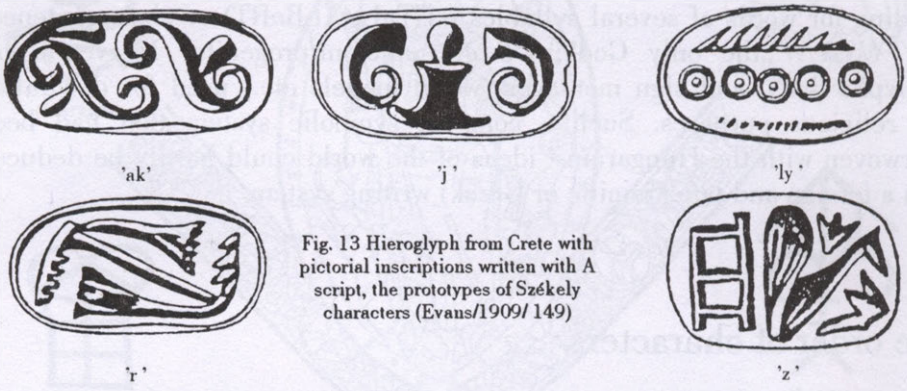

Fig. 13 Hieroglyph from Crete with pictorial inscriptions written with A script, the prototypes of Székely characters (Evans/1909/ 149)

This and similar cases make me understand why Sándor Klára – as she told me once on the phone –, regards the study of Székely runic script as *„dangerous"*. Obviously because this script is an authentic source and does not tolerate false preconceptions.

According to Sándor Klára, the character order is similar in the Marsigli alphabet and the Latin alphabet, *„however, at some places the order is wrong"* (Sándor/1991/59).

After referring to Ugaritic script as *„the first letter script"*, Forrai Sándor wrote that it was illogical to trace back Hungarian runic script only to Turkish (Forrai/1994/68).

His conjecture – which he does not explained or prove – says more about the origin of the order of Székely script characters than the above mentioned „academic" views.

Hungarian runes indeed follow an order similar to Latin letters, however, as we shall see, it requires another explanation. The order of Latin characters was not invented by the Romans, for it had been used in Etruscan, Greek, and Semitic scripts several centuries earlier. The first known script that arranged its characters in an order similar to Latin was Ugaritic cuneiform script of Hurrian(?) origin used in the second millennium BC. It is therefore more precise to say that the order of Székely characters is indirectly or directly connected to the unknown predecessor of the Ugaritic alphabet (Fig. 19).

The order of Székely characters is not connected in any way to the partly known Turkish set of characters, since known details exclude the possibility of a match (Vékony/1987/20). The same applies to the German order of runes, which is not called "alphabet," but *futhark*, after the first letters. That means

Germans and Turks may have had their own algorithm for establishing the order of characters at the time when corresponding features developed in Székely, Turkish and German, while Semitic scripts adopted the „Latin-like" order from the predecessor of Székely script. The graphical prototypes of corresponding characters in figure 2 could have been created between the beginning of metal-working and the appearance of Chinese script around the third millennium BC.

Nevertheless, why were characters 'u' and 'v' put at the end of the „Latin-like" order? There are two possible explanations. According to the first, they became part of the character set that reflects religious values at the same time as other characters. The reason for placing them at the end of the line was that the original hieroglyph (possibly meaning „ancient/progenitor stone") had little religious importance. The other possible explanation is that they were late additions to the end of the character set, when the symbols in the character set had already lost their religious value, and the original hieroglyph had also acquired the meaning of „some kind of metal, object made of metal" (cf. Hurrian *ushu* „copper"). In both cases we can suppose, that the first „Latin-like" character order developed at the beginning of the Metal Age.

As it is evident from the above quotations, various differences in order have not been considered significant (except by Vékony Gábor), even though these are also important data. Just as a careful teacher can find out from one mistake which of his students copied his test from another, the differences in character order reveal the connections between alphabets, and the origin of character order. So character orders are not „wrong" or „partly corresponding", but their correspondences and differences show *genetic relationships*.

For example, the character 'aty' (atya „lord, father") in Nikolsburg alphabet appears in the character order at a place where there is no similar sound in Latin, but there is in Ugarit, Phoenician, Aramean, Etruscan, Greek, Khazar[28] and Arsakida Pehlevi scripts, 't' or 'th'.

Furthermore, the pictorial meaning of characters 't', 'th', or 'ty' are also in connection, as they all symbolize the forefather who is identified with the central point of the Earth, but with different graphic representations. The most common character form, cross or X in a circle or in a square, is the most ancient symbol used by Mankind. It occurs on pebbles of Mas d'Azil, in American Indian symbolic drawings, among Cretan hieroglyphs, or Sarmatian tamgas. It also forms a part of the Chinese ideograph *fu*, „father". The graphical forms of characters 't' and 'th' from the above linear character

[28] Khazar character order has survived in Fahrud-Din Mubaraksah Marwar-rudi, Persian poet's work finished in 1206. However, the character forms as shown are – because of deterioration due to copying, applying the idea of writing to new graphic character set, or changing the technology – not similar at all to runes. Vékony/1987/50 contains the order adapted from Ligeti.

Fig. 14 Top: a ceiling panel with runic script from the Unitarian church of Énlaka (flower-shaped Milky Way symbols containing runic characters at the corners; a character from the linear A Cretan script equivalent to Székely 'ak' at the medians). Middle: details of the 'eGY USTeN' (god, the only) ligature. Bottom right: 'nt/tn' character from the Nikolsburg alphabet

combinations are equivalent with Székely 'f' (*Föld* „Earth"), 'b' (*Bél* „god", *belső* „inner"), and 'ly' (*lyuk* „hole, source"), and they represent the orderly world identified with the forefather, the four holy rivers symbolizing him, or their sources. The returning X form can be compared with the Orion constellation (Fig. 23), which also represents the forefather Nimrod in the legend about the chase of the mythical stag. (Varga/1998). In Székely the form X stands for 'b' (Bél god), the son in the divine triad, the people's father, Nimrod's equivalent.

In other words, the characters 't'/'th'/'ty' shown in figure 20 may have been developed from the symbol of Hungarian ancestor-worship. Therefore, character 'ty' in Székely script cannot be regarded as a proof for the Aramean or Phoenician origin of Székely character order, since the pictures they represent prove a transition of opposite direction (Figs. 4, 8, 20, 22).

The Phoenician and Greek character names (*teth* and *theta*) are actually the variants of the Hungarian words *atya*, *tata* (Hurrian *atta*), which show that it is not an accidental coincidence, but a mythological parallel. Western Semitic character names are the relics of a forgotten system, which, through later vulgarization, "became intelligible" again. In this sense, Gelb was right when he thought that the usual Western Semitic character names were late and artificial innovations. He first claimed this in 1952, and the latest Ugaritic archaeological relics have supported his assertion (Gelb/1976/297).

Székely character names also help us understand the connection between some Middle Eastern and Chinese characters, which also proves that Székely runic script goes back to early times. For example, the relationship of Székely 'ty', 'u' and 'v' to characters in other languages rule out the possibility of deriving the Székely character set from Latin or Aramean (Figs. 2, 20, 23, 24, 35). These characters are related to Chinese characters that existed much earlier before Semitic and Latin script as well as to the prehistoric age of Anatolia and to their location in the order of characters.

Character 'e' can be found at the same place in Etruscan, Greek, Latin, and Székely. Therefore, the Székely order of characters cannot be of Phoenician, Aramean, or Arsakida Pehlevi origin, because their set do not contain character 'e'. Székely, Etruscan and Latin 'c' cannot be traced back to Greek or Semitic scripts either. Considering the Etruscan influence on the Latins and the original Etruscan homeland, character 'c' can be of Aegean-Anatolian origin, but not Semitic. Székely 'zs' and 's' have the same place in the character order where only Ugaritic has 'z', other languages have only 's' at that place. That means the most ancient tradition has survived in Székely character set of Nikolsburg.

The same applies to characters 'u', 'v' and 'sz', 's', 'z', 'x'. Character 'u' can be found at the same place in Székely, Latin, Etruscan, Khazar, and Ugaritic, while it is replaced by the consonant letter 'w' in Phoenician, and totally missing from ancient Greek, Aramean and Arsakida Pehlevi (Fig. 19).

If Székely script were of Aramean origin after all, that would mean that our ancestors subsequently recreated all the vowel letters missing from Aramean, and through some miracle placed them in the Székely alphabet precisely in accordance with the Latin character order. Meanwhile they insisted on leaving 'ty' rune at the place of the first Ugaritic 't' and the Latin 'h' and not putting it in a more logical place beside Székely 't'. That latter place is the same as that of the second Ugaritic 't' and the Latin 't'.

To sum it up, the Nikolsburg Székely character order does not follow either the Latin order or the Aramean order, and it is hard to realize why our ancestors would have copied only partly the order of Latin or any other language.

Fig. 15 Two pots from Korond representing three-dimensional world models: a candlestick which has preserved the symbolism of fire altars, with the characters 'j ', 'us', and 'ak' (fire representation symbolizing god is placed to the top and the middle of world models); and a pitcher with variants of the runes 'm' (a road leading upwards) and 'ak' (Ocean, brook)

Studying the Latin-like character order of Székely script, we can draw the conclusion that the direction of character transmission must have been just the opposite. For example, Latin 'u' and 'v' can root in Székely, especially as the corresponding Székely characters are far more archaic; their pictorial features can still be recognized (Figs. 2, 24). Latin and Greek 'u' and 'v' letters are apparently in relation with each other and with Székely 'u' (*üst* „cauldron") and 'v' (*vas* „iron"). They can all be traced back to a representation of a semi-finished copper ingot, which can also be found among the Urartian hieroglyphs (Figs. 2, 35). The Chinese „üst" (cauldron) character is connected to other characters through Székely representation and linguistic traditions, because the Hurrian character name *ushu* (which is related to the Hungarian word *réz* „copper", but means *üst* „cauldron") can be found only among Székely character names.

In contrast with the Turk character name *temir/demir* and the German character name *eisen*, Székely *vas* is connected to Armenian *(v)oski* and Hurrian *ushu* and to the beginnings of metallurgy – which in Northern Mesopotamia was started by Hurrians, who borrowed Hittite traditions of metalworking.[29] Székely varieties of 'u' and 'v' character forms are the closest

[29] Mesopotamian sources mention Hurrians as early as 3rd millennium BC around the area of Zargos. They were the ones who introduced horse breeding and iron metallurgy, which raised Hurrian military technology to a high level and made the Mitanni state a great power.

to the forms of Urartian and Chinese hieroglyphs. Therefore, the Hungarian characters 'u' and 'v' and the character order they belong to must be of hieroglyphic origin and not of Semitic, Greek, or Latin. Because of these parallels, the prototype of the 'Latin-like' character order is likely to have been used around 2000 BC by Hurrians and by our predecessors who were in connection with Chinese people.

The order of the characters seems to be based on their religious importance; in all probability symbols with the highest religious power were placed to the beginning of the order. This order determined by myths could not have been adjusted to the order of the Latin alphabet until the mythical significance of the characters was well known. Changes in the order, therefore, could not have happened before the last pagan revolts and the last pagan burials (13th c.). Conservative popular traditions preserved the archaic character order for several centuries longer; thus it has survived in the Nikolsburg alphabet.

Székely character order changed only later, when the spread of Latin script, paper and ink pushed tally sticks into the background even in the deepest Transylvanian valleys. Christian Székelys acquired Latin characters and the Latin order of characters. The original Székely character order seemed meaningless and deficient to them, so they started to write Székely letters in the Latin order and attached word and syllable signs that were unknown in Latin to the end of the alphabet. That is, it was only the modern, pedantic mania to classify and order everything that forced the Székely character order out of use, though it reflected ancient value judgements.
The three characters for the Hungarian divine triad (Anat, Bél and Du; called Enedubeliánus by Anonymus), 'a', 'b' and 'd' were placed at the beginning of the runic alphabet. The sounds they represent can be found in all related alphabets.[30] Thus, following the traces preserved in Székely script we can reach the ancient mythology, and realize the organizing principle that determined character order. As similar mythological references cannot be proved in the character order of related scripts[31], we should think that the nearly identical character order of Ugaritic, Semitic, Greek, and Latin alphabets' prototype was determined by the mythology of our Hungarian-speaking predecessors (or speaking a Hungarian related language).

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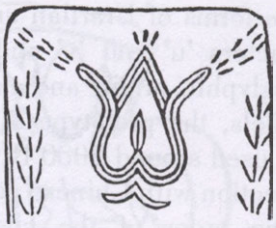
[30] There is no 'c' in the third place in the Ugaritic, Phoenician, Aramean and Arsakida Pehlevi character order; character 'c' in Etruscan and Latin probably stood for the sound k. That is, sound 'c' is an ambiguous part of early alphabets. The character order of the prototypic alphabet seems to have started not with the sounds ABC but with ABD, which developed from the names of the Magyar divine triad.

[31] For example, the corresponding character names of the Semitic character order, 'a' *alef* (ox), 'b' *béth* (house), 'd' *dáleth* (door) do not show any significant mythological importance.

Belt decoration from Karos from the time of the Hungarian Conquest – the tulip and *'usten'* (*Isten* „God") symbols face about, because funeral customs were based on the view that after-life is a mirror image

Board for making noodles, from Debrecen



A part of a clothes beater from Milejszeg – the equivalent of the rune 's' is under the tulip referring to the edge of *sarok* (corner), that is the North Pole, and the rotation axis there, which is the pillar of the world

Fig. 16 Tulips symbolizing the Milky Way with the symbols 'us' (ancient, progenitor) or 'usten' (*Isten* „God")

This circumstance draws our attention to Ugaritic mythology, and we can in fact find parallels with Hungarian language and mythology in Ugaritic finds and relics of the Hittite Empire.

The name of the Hattic sun god is Estan, which is composed of the Hungarian words *ős* (ancient, progenitor) and *ten*. The stem *ten* refers to Ta/Da, Hattic god of storm (Du/Ten supreme god of Hungarian conquerors), which is related to the name of Thana, god of Scythians and that of Don (according to Kézai, our forefather Nimrod is Thana's son). The connection is clarified by the corresponding syllables of the Hungarian words *tenger* (sea), *tűnik* (appear), *tanító* (teacher), *tengely* (axis, axle), as in ancient myths the first *teachers appeared* from the *sea* and were identified with the world's rotation *axis*. It is not accidental that the Hungarian language is able to produce similar explanations; it developed in an age that gave rise to the first myths.

The Ugaritic divine triad consists of Anat goddess, Él supreme god, and Baál godson, and they can be identified with the Hungarian Ene-Du-Bél divine triad (Ugaritic Él's name is an attribute of the Hungarian God, *élő* (living).

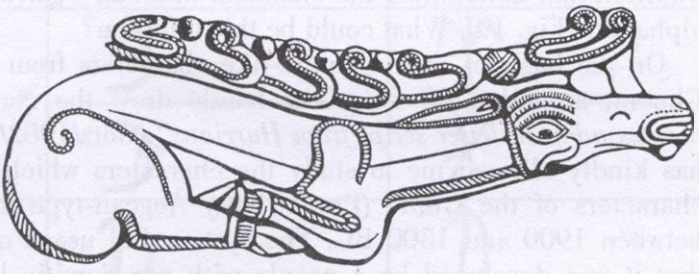
The word *tulipán* (tulip) is of Hungarian origin, but used internationally. It developed from Hattic Dalipinu, Hittite Telepinu god name meaning „son of Ta/Da". Ta or Da[32] is the equivalent of Hungarian Du/Ten and Scythian Thana; syllable *pi* is the equivalent of the Hungarian word *fiú* (son). Based on its Obi-Ugrian variants, linguists consider *pi* the predecessor of Hungarian

[32] Hattic god of storm Taru, [Ta lord; cf. *döng* (boom, roar), *dördül* (thunder)]

word *fiú*. Furthermore, the myth about Dalipinu is the prototype of the Hungarian heroic saga about regaining the stolen Sun.

Ugar or Ugaru in the name Ugaritic is the god of plough-land; *ugar* in Hungarian means *„land ploughed at the first time, uncultivated plough-land, land ploughed and left to rest"*.

Hattic stag and 'ly'



Scythian stag and 'j' from Tápiószentmárton

Hattic eagle with scrolls ('j') from Tell Halaf

There are 15 scrolls in the turul representation on the scroll from Rakamaz from the time of the Hungarian Conquest

Obi-Ugrian clan-symbols adapted from Chernecov/1949

Fig. 17 Representations of stags and turul-birds with the variants of the runes 'ly' (*lyuk* „hole"), 'j' (*jó* „good, river") and 'us' (*ős* „progenitor, ancient")

The hill-shaped rune 's' (*sarok* „corner, North Pole") has preserved the memory of King Og[33] in the Old Testament (cf. Sumerian *sar* „king"). Og's

[33] Og is an Amoreus giant, king of Basan, who was defeated by Israelites (5Mos 31,4; Jos. 2,10; 1King 4, 19; 5 Mos 3,1-13). His name is the variant of the *egy* attribute of Magyar god, and of Oceanos's and Ygg's names.

name appears in the name of rune 'ak' (*patak* „brook" i.e. *pat(er) Og*). There are many more of such examples.

Common mythology makes it possible to compare directly the character order of Ugaritic cuneiform and Székely runic scripts in spite of the great differences in graphic forms. Although the Székely order of characters cannot be traced to the Ugaritic one (just as it cannot be traced to Aramean or Latin), the reverse is possible. The Székely character set is the true inheritor of the tradition that determined the character order in Ugaritic, Latin and Aramean alphabets (Fig. 19). What could be this tradition?

On the basis of some Semitic-like characters from Hurrian areas of Tell Chuera, around 2700 BC, Götz László drew the conclusion that „*Semitic peoples adopted letter script from Hurrians*" (Götz/1982/235-238). Götz László has kindly allowed me to study the characters which are equivalent to the characters of the Gubla (Protobyblos) Aegean-type syllabic alphabet from between 1900 and 1300 BC. The system and usage of the writing suggests that it was developed by a people with non-Semitic language (Varga/1993/158). The Hurrian characters, which are very similar to late Old-Semitic letters, do not prove the existence of a Hurrian script, but support the Hurrian origin of Semitic scripts. Therefore, they also support that Székely character order developed or existed in Hurrian territories.

The direction of reading and characters

Although no rule has survived, according to common belief Székely writing is directed from right to left. One of those who share this view is Németh Gyula, the father of the mistaken theories taught at Hungarian universities.

He tries to support the Turkish origin of Székely by saying, „*In both scripts the direction of the lines is from right to left*" (Németh/1934/28). That cliché is often repeated by those who do not take the trouble to verify this statement of the well-known turcologist. Even Gyula Németh mentions dissimilar data, but leaves them out of consideration when reconstructing the rule for line direction.

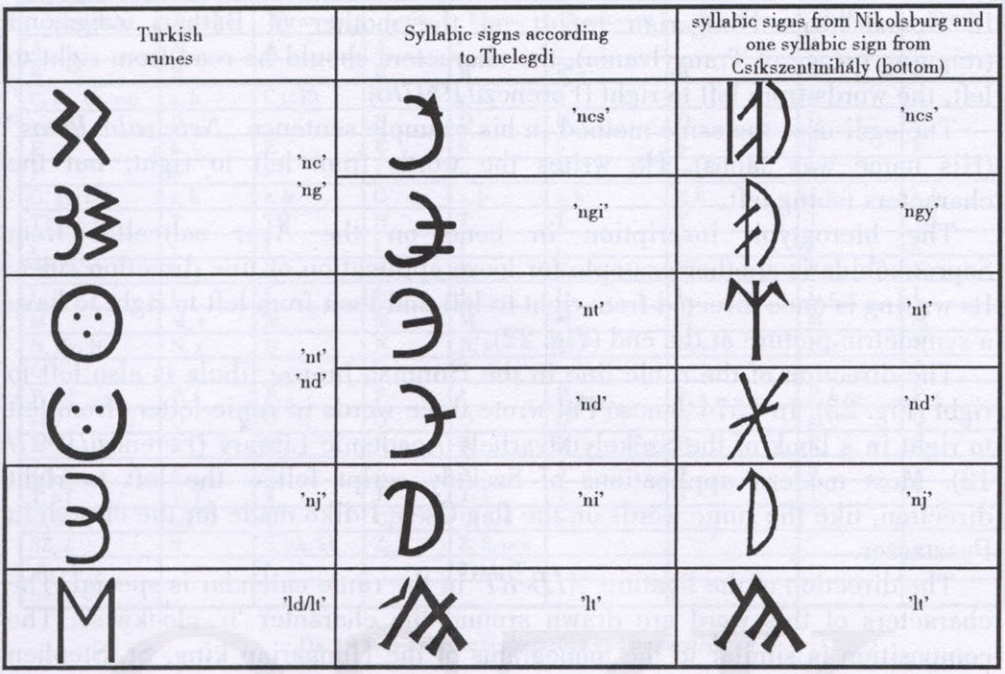


Fig. 18 Some syllabic signs according to Thelegdi, and their parallels marking similar sound-groups.

Later he wrote, *„with the exception of the Constantinopole inscription"*, which is directed from left to right, and even its characters are reversed. Németh Gyula says the writer wanted to make deciphering more difficult as it was written as a secret message. It is possible, as there must have been a serious reason to mirror pictorial characters.

He also gives an account of the views of Szamosközi István, Hungarian historian, (d. 1612), who was familiar with Székely runic script, *„Characters in Székely script are directed from top to bottom"* (Németh/1934/17). That less well-known rule is supported by examples, such as the *'aNTaL'* ligature in runic calendar, ligature *'eGY USTeN'* from Énlaka, and a hieroglyph inscription in a Hunnish buckle *'ŐS éG'* (ancient/progenitor sky/Heaven). These are the representatives of several thousand years of tradition that is in connection with Hittite and Chinese writing culture (Figs. 14, 22). They are short relics which could have preserved the memory of longer texts carved in wooden pillars (e.g. wooden grave-posts) that rotted away long ago.

Szamosközi himself used the rule of line direction quite loosely, surely because he could not have read Németh Gyula's authoritative declaration. In his poem written in 1604 to revile emperor Rudolph, Szamosközi wrote the title from right to left, while the runic words in the Latin text *„Bellis furialibus"* (with threatening troops) and *„peste kryore fame"* (penury, blood, plague) totally (both the letters and the words) from left to right (Forrai/1994/309).

In Szamosközi's Hungarian report on the mother of Báthori Zsigmond (reigning prince of Transylvania), the characters should be read from right to left, the words from left to right (Ferenczi/1997/6).

Thelegdi uses the same method in his example sentence *„Neve vala János"* (His name was János). He writes the words from left to right, but the characters facing left.

The hieroglyph inscription in bone on the Avar saltcellar from Sopronkőhida is another example for loose application of line direction rules. Its writing is once directed from right to left and then from left to right to have a symmetric picture at the end (Fig. 22).

The direction of the runic line in the Hunnish bronze fibula is also left to right (Fig. 25). In 1574 Jancsó Pál wrote three words in runic letters from left to right in a book of the Székelyudvarhely Academic Library (Ferenczi/1997/12). Most modern applications of Székely script follow the left to right direction, like the runic words on the flag Csete Ildikó made for the church in Pusztaszer.

The direction of the ligature *'ALBeRT'* in the runic calendar is special. The characters of this word are drawn around the character 'b' clockwise. The composition is similar to the monograms of the Hungarian king, St. Stephen and Frankish rulers.

It might be explained by the influence of Latin literacy, though original Latin and Semitic scripts do not use this decorative ligature technique, while in the East it has long-standing traditions. Probably this eastern custom was transmitted by Avars to the Franks, who applied it to Latin characters, improved it, which in turn could eventually have affected Avar and Hungarian script.

Writing direction depends on writing technology, and it changes only some time after the change in the writing material. The length of time between the two changes depends on the speed of the economic and cultural development of the community that uses the writing.

The use of paper demands a left-to-right writing to fit the direction of fingers on the right hand, which is holding the pen, and to avoid smudging the ink. Székely script was pushed to the background by Latin just when a change was to come in Székely line direction. Therefore, the transformation process got stuck at that stage. However, this odd stage characterizes the tradition better than Németh Gyula 's declaration, for line direction has always adjusted itself to writing technology and the special requirements (graphical composition or secrecy) of the applications.

Vékony Gábor, who tried to deduce Székely script from the right-left directed Aramean, wrote, *„The right-left direction of the writing is often explained by the fact that if the tally was held in the left hand, they could only carve with the right hand. On the other hand, I must say that writing tradition is always*

Nikolsburg	Ugaritic	Etruscan	Latin	Khazar	Phoenician	Aramean	Pehlevi	Greek
A	A	A	A	‘	‘	‘	A	A
B	B		B	B	B	B	B	B
C, nc, ck, cs,	g, h	C (=K)	C	g	g	g	g	g
ncs, D	D		D	D	D	D	D	D
E	h	E	E	h	h	h	h	E
F	w	v	F	w	w	w	w	
G, gy, ngy	z, h	z, h	G	z, h	z, h	z, h	z, h	z, h
TY, ty, H	T	TH	H	T	T	T	T	TH
I	y	I	I	y	j	j	j	I
aK, unK	K, s	K	K	K	K	K	K	K
L, Ly	L	L	L	L	L	L	L, r	L
M	M, z	M	M	M	M	M	M	M
N, Ny, Nj	N, z	N	N	N, s	N, s	N, s	N, s	N
O	s, g		O	‘	‘	‘		O
P, mP	P, s	P, s	P	f	P, s	P, s	P, f, cs	P, s
eK	Q	Q	Q	Q	Q	Q	g, Q	Q
R	R	R	R	R	R	R	R	R
ZS, S	Z	S	S	S	S	S	S	
T, nT	T, T	T	T	T, T	T	T	T	T
U, V, ö, ü	e/i, U	U	U, V	U, ö, ü	w			U
SZ, Z	S	S, ph, kh	Z, X	Z, S, ncs				
zT, sT		f		T, ld, lT				
tprus, us								

Fig. 19 Székely order of characters and its parallels

stronger than to be influenced by such technological circumstances. Székely runic script must follow the right-left direction, because originally it was connected to such writing systems that also followed that rule."

In fact writing direction can be a function of the origins of the writing system (past writing technology), but respect for traditions is rarely stronger than the rationalism to fit the writing material.

For example, Greek and Latin writing systems gave up the early right-to-left and bustrophedon (plough by ox) direction of writing, for they were not musty objects in museums, nor dogmas insisted on by clergy, but they were a conquering, triumphant culture's everyday instruments of communication. As Latin writing became widely used, its direction had to be changed to make common use easier. The new direction had to be determined by writing technology.

However, we should also take into account Vékony Gábor's view; when searching for writings related to Székely, we should consider parallels of writing direction and writing technology, as Sebestyén Gyula did.

That is why Hittite writing is significant, which was also called „tally writing." Even its variants engraved in stone followed bustrophedon direction, which suggests an earlier use of tally.

Hittite syllabic alphabets had different variants in different times and areas. The earliest variants of Hittite hieroglyphic script could provide

information about Székely script. Unfortunately, early Hittite hieroglyphs have not been deciphered, and their origins have not been determined.[34]

The language of late Hittite hieroglyphic writing (1500–700 BC) merged with the Lykian language of the Greek era.

Syllabic signs

Consonants cannot be pronounced in themselves, so whole syllables are pronounced when they are sounded. When pronunciation is not determined by a written vowel character or common usage, they may be considered to represent whole syllabic groups.

Székely runic script offers the possibility of omitting vowel letters if the word's sound system and a written vowel letter make pronunciation unambiguous. The rule of omission has not survived but its existence is indicated by the script practice of early relics.

Long vowels, the rarely used 'u' and 'ü' sounds and vowels in end-position are always marked (Németh/1934/18).

Later, possibly owing to the influence of Latin, vowel-elision rules changed. In late writings, usually only the sound 'e' is elided, as consonants in the alphabet are read out with an anaptyctic 'e' anyway.

This special writing practice, similarly to Old-Persian cuneiform script, allows the use of Székely consonant characters as syllable signs or syllable-group signs. Syllable and word scripts cannot be divided totally, and there are several transitional scripts. That is why I.J. Gelb, a historian of writing, regards Western Semitic scripts (Sinaitic, Old-Palestinian, Phoenician)[35], and W. Thomsen, who deciphered Turk runic inscriptions, Old-Turkish script as syllable scripts.

In his Rudimenta, published in 1598, Janos Thelegdi wrote that eighteen Székely consonants are simple, 'b', 'c', 'd', 'j', 'f', 'g', 'h', 'k', 'l', 'm', 'n', 'p', 'k', 'r', 's', 't', 'v', 'sz1', 'sz2', 'zs'. Five consonants are complex, 'ty', 'ny', 'ly', 'gy', 'cs', *„as they are voiced with the vowel i"*. That means they have to be read out together with the unmarked 'i' vowel. Thelegdi considered them such special syllable signs as characters 'ti', 'li', 'ni' in ancient Cypriot and Hittite hieroglyphic syllable scripts, in which the sound 'i' is not marked either.

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[34] According to Gelb (1952/82), it originates in cultures around the Aegean Sea.

[35] The term „Western Semitic syllable writing" we use to describe the various scripts used by Phoneticians, Hebrews and other Semitic peoples from the 2nd millennium BC means that these writings are syllabic and not alphabetic. They were mere syllabic writings and nothing more. (Gelb/1976/299)

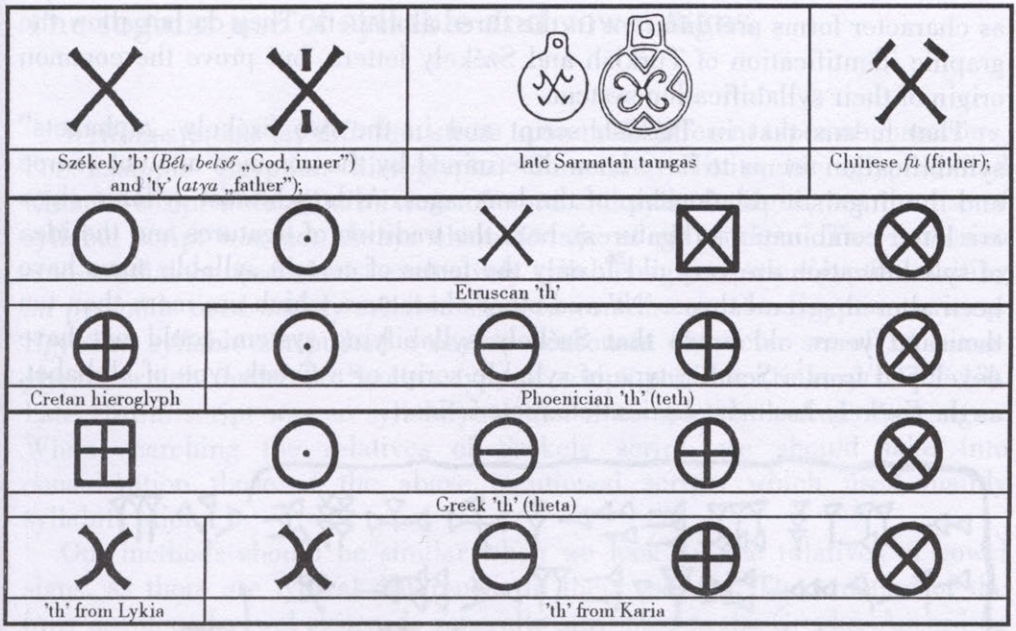


Fig. 20 „Latin-like" character orders contain 'th'/'ty' signs, but Latin alphabet does not. They and their parallels always represent the center of the world, but sometimes only in the form of the four rivers or the divine spring, which represent Bél god. Székely 'b' (*Bél, belső* „God, inner"), 'f' (*Föld* „Earth"), 'ly' (*lyuk* „hole"), and 'ty' (*atya* „father") support that view.

Although there is still a clear difference between the pronunciation of 'ti' and 'ty', Thelegdi's theory illustrates the origin of these Székely characters (syllabic signs).

Besides these letters, Thelegdi gives 21 regular syllable signs as well. These, however, are composed of runes, therefore they are ligatures with marked vowels, 'ba', 'be', 'bi', 'bo', 'csa', 'ga', 'gi', 'go', 'ha', 'he', 'ho', 'la', 'le', 'lo', 'ra', 'ri', 'ro', 'sa', 'se', 'so', 'za'. He gives nine irregular syllable signs, which are *„placed at the end of words ... as they upset syllabification"*, 'ncs', 'nd', 'ng', 'ngy', 'nk', 'lt', 'st', 'rt', 'nt'. This classification proves regular syllabic writing practice and the existence of distinct signs marking endings and consonant clusters.

Other data also support Thelegdi's theory about writing practice. In the 'USTeN' ligature from Énlaka, syllable sign 'nt/tn' indeed occurs at end-position (and can be read both from right to left and from left to right; Fig. 14). The word 'FeReNC' in the runic calendar, 'nc' is also at the end of the word.

Steppe applications of Thelegdi's special 'ncs', 'nd', 'ng', 'ni', 'nt', 'lt' syllable signs are shown in the Turkish 'ncs/ngy', 'ld/lt', and 'nj' consonant cluster signs, and in the 'ncs', 'nd', 'ngy', 'nj', and 'nt' characters of Nikolsburg alphabet (Fig. 18). Only certain phonetic forms can be compared,

as character forms are different in the three alphabets. They do not allow the graphic identification of Turkish and Székely letters, but prove the common origin of their syllabification system.

That means that in Turkish script and in the two Székely „alphabets" syllabification seems to have been determined by the common ancient source and the linguistic relationship of the languages. Although most syllabic signs are letter combinations (ligatures), both the tradition of ligatures and the idea of syllabification are very old[36]; only the forms of certain syllable signs have been altered several times. 'Nt' and other characters which are more than ten thousand years old prove that Székely syllabifying system could not have developed from a Semitic type of syllable script or a Greek type of alphabet, as the Székely has more ancient characteristics.

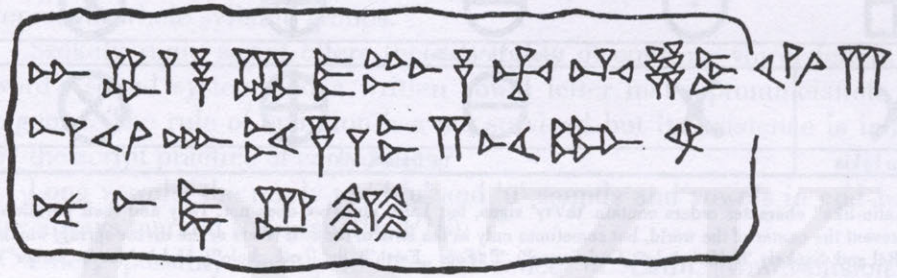


Fig. 21 The Ugaritic cuneiform alphabet as it has survived in a clay tablet (Doblhofer/1962/230)

Usually these ligatures are regarded as generally used, but individual creations developed for ease of use and to save space and time. Saving time and space was necessary even as early as ten thousand years ago. In fact, syllable signs are important typological features that characterize the age that gave rise to Székely script and related writing systems. The creation of syllable signs from letters corresponds to the tendency of increase in character number in all the other systems that could develop without difficulties. The Chinese character set grew due to similar character montages, but the requirements of Chinese language made Chinese script develop in a different direction.

Consequently, Székely runic script is a perfect letter script that has both word and syllable signs making syllabifying script possible. The Székely character set is similar to those syllabic scripts that had already developed a distinct letter set and a practice of letter writing. It surpasses syllabic scripts in the consistent application of letters, and in this respect it is similar to the Greek writing system, the first so-called real letter script.

[36] The two different 's' characters may mark syllable groups. One variant with a small additional stroke (Fig. 13) is next to the sounds 'a', 'i', 'o', 'u', the other is beside sound 'e' (Csallány/1963/52).

The regular use of syllable and vowel signs

Writing systems lay different stress upon their different types of characters. For example Egyptian hieroglyphs, Sumerian, Hittite hieroglyphs, and Chinese script were all a mixture of word and syllable signs, but the use of syllabic script was not always characteristic of all of them. The Sumerian eme-sal dialect used almost exclusively syllable signs. Early Egyptian writing on pyramids used mainly syllable signs in contrast to later Egyptian writing. Egyptian syllabic script had a narrow consonant character set of 24 hieroglyphs, which made the Semitic type of script possible (Kákosy/1979/ 13). Late Hittite script was so syllabifying that it completely lacked word signs. When searching the relatives of Székely script, we should take into consideration those of the above mentioned scripts which used mainly syllabification.

Our methods should be similar when we look for the relatives of vowel signs, as there are typical differences in their use, too. The creation of the fully developed vowel system is generally attributed to the Greeks. According to the widespread view, Greeks formed vowels from the „weak vowels" that seem unnecessary in the Semitic scripts. Thus the Semitic *aleph* sign, which denotes a soft intake of breath, was changed to the vowel *alpha*, etc. The greatness of Greek writing lies therefore not in the invention of a new system to mark vowels, but in a methodical application of a device that was used only rarely and unsystematically by early Semites. (Gelb/1952/181)

Vowels are also known from other early systems. E.g. the old Babylonian one-consonant syllabic alphabet also contained 'a', 'i', 'e', 'u' vowel characters, just as classic Cypriot syllabic script used 'a', 'e', 'i', 'o', 'u' characters.

Character 'a' in the latter script is equivalent with Székely 'ty' (*atya* „father") rune (Fig. 23), since the word *atya* (cf. Hurrian *atta*) developed into 'a' in Cypriot, and 'ty' in Székely through acrophony. These two characters are connected by Hungarian mythology. Similarly to other many Eastern writing systems, Old-Persian cuneiform script was also in the process of forming an alphabet, and its character usage is very similar to the ancient Greek one, says Gelb.

For example, in writing the name of Darheus (I. Darius, 529-485 BC) they marked the vowels 'a', 'e', 'u' (see: Polányi/1978/36).

As Székely seems to have connections with the origins of Persian culture, we have to note that some elements of Old-Persian cuneiform script are very similar to the corresponding solutions in Székely runic script.

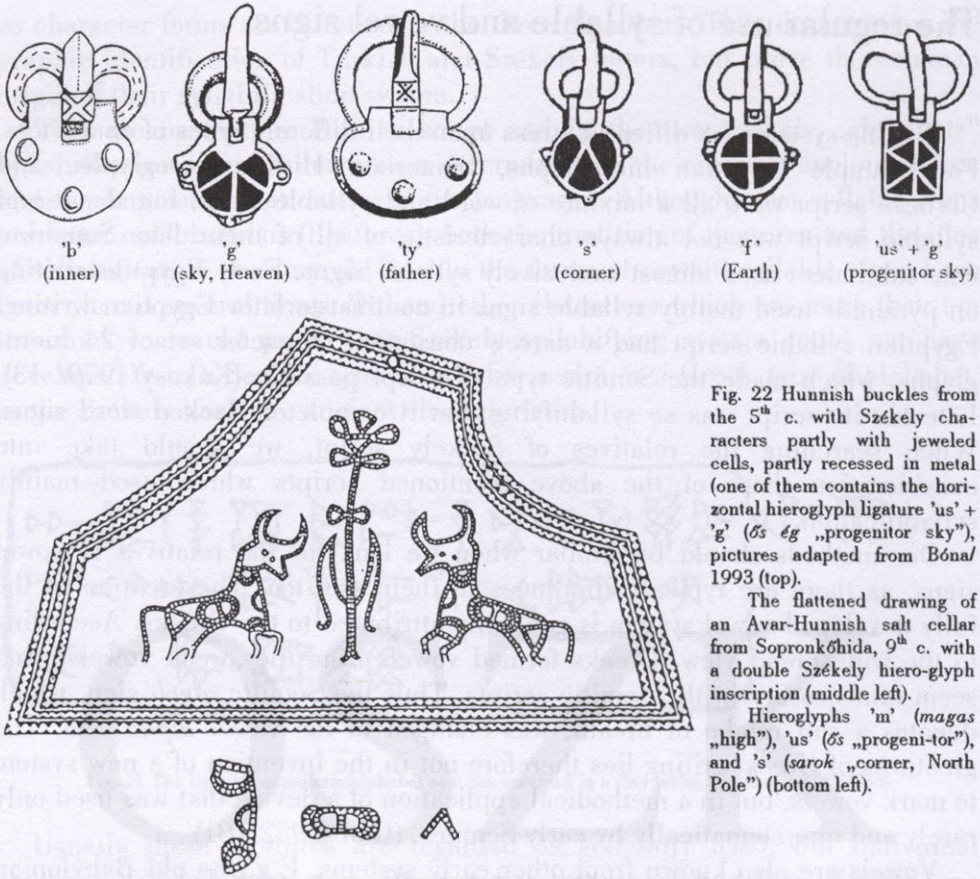


Fig. 22 Hunnish buckles from the 5th c. with Székely characters partly with jeweled cells, partly recessed in metal (one of them contains the horizontal hieroglyph ligature 'us' + 'g' (*ős ég* „progenitor sky"), pictures adapted from Bóna/1993 (top).

The flattened drawing of an Avar-Hunnish salt cellar from Sopronkőhida, 9th c. with a double Székely hiero-glyph inscription (middle left).

Hieroglyphs 'm' (*magas* „high"), 'us' (*ős* „progeni-tor"), and 's' (*sarok* „corner, North Pole") (bottom left).

The character set of the Old-Persian cuneiform script contains five ideograms („king", „home", „land", „Ahuramazda", „god"). One of them, the god Ahuramazda's name is a ligature. The 36 characters of the whole set contain 3 vowel letters ('a', 'i', 'u'), all the other characters can function both as consonant characters and syllable (syllable group) signs.

There are two 'k' characters ('k/ka' and 'uk/ku') in Old-Persian cuneiform script as well, the equivalents of Székely 'ak' and 'ek'.

Székely 'ek' is found at the place of 'q' in the Latin-like character order. Its characteristic rhomboid shape forms the turtle's head of the turtle-shaped Northern-Chinese world model, and the chest of one of the Obi-Ugrian turuls reported by Chernecov. This rune was considered a representation of a head both by Péter Simon and István Szekeres (Simon/1993/49, Szekeres/1993/62).

The root of the Latin 'q', Hungarian *koponya* (skull), *kebel* (breast) German *kopf* (head), Turkish *kobak* (pumpkin, head), is the Sumerian word *gu* whose meaning covers these terms. The connection between Persian 'k/ku', Székely 'ek', Latin 'q' and Sumerian *gu* shows a very old genetic relationship.

Székely and Old-Persian scripts are related, although the graphical forms of the two writing systems are entirely different, because of the different writing technologies. Old-Persian cuneiform script seems to have been developed by Mede scribes around the 7-6th century BC under the influence of the Urartian script. Although examples of Mede writing have not survived, this conclusion is supported by the fact that Urartian text structuring and stylistic methods were used by later Persian scribes (cf. Zhoukov/1962/I/585, Diringer/1963/225, Jensen/1969/100).

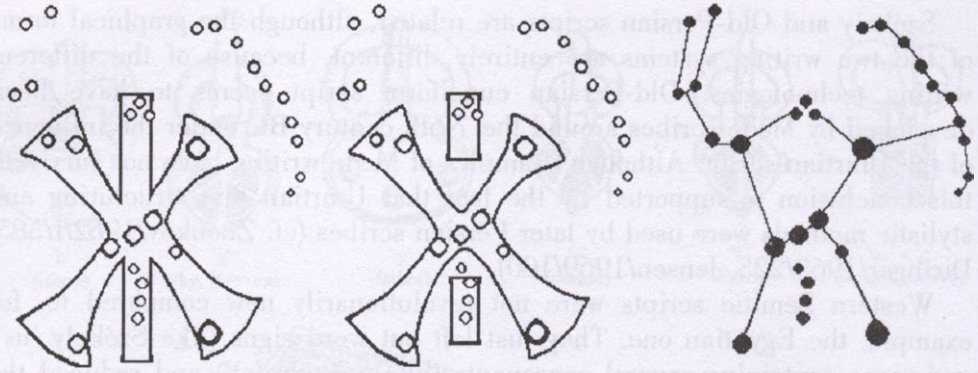
Western Semitic scripts were not revolutionarily new compared to, for example, the Egyptian one. They just left out word signs (like Székely 'us') and signs containing several consonants (like Székely 'nt') and reduced the number of open syllabic characters (like Székely 'k' runes with back and front vowels).

This was no more significant than the appearance of Cypriot syllabic script, which developed from Aegean word-syllable script by leaving out word characters. However, the Cypriot system died out and did not leave any direct descendants (Gelb 1976/300).

When studying the place of origin of Székely script, we have to remember these views, as the idea of letter writing was known everywhere from Cyprus to Persia. It may have been used thousands of years earlier to record certain agglutinative languages, and perhaps the Greeks did not have to invent their vowel characters, which are so similar to Székely vowels according to József Aczél (1926/182). We can recognize a common character name, a common representational and metal working tradition in the background of Székely 'u', 'v' and Greek 'u'. Hurrian *ushu*, Armenian *(v)oski* and Hungarian *üst* „cauldron", *ezüst* „silver", *vas* „iron" are connected and refer to the (Hungarian-Hurrian?) origin of the Greek characters (Figs. 2, 5, 6, 24).

In Mesopotamian cuneiform scripts from the late-Assyrian age vowel length was marked by adding another vowel character to the ending vowel sign of the previous syllable. This is similar to the practice of vowel elision in early Székely script, in which long vowels were obligatory to indicate, short vowels only rarely.

Similar or even more telling examples exist in Hittite, Hurrian and Palai cuneiform syllable writing systems. They add an actually unnecessary 'a' character to the syllable sign 'wa' (which makes 'a' readable, but unmarked in other cases). That phenomenon occurs in Székely, too. For example, the word *egy* (one, only) can be represented by only rune 'gy' (which have to be read with an e according to the rules, see Fig. 14), or by the runes 'egy' which unnecessarily contains character 'e'.



Letter 'a' of classic Cypriot syllable script, superimposed on the Orion constellation

Székely 'aty' (*atya* „father") rune superimposed on Orion

The Orion constellation is identified as Nimrod, our forefather

Fig. 23 Both character 'a' in classic Cypriot syllable writing and rune 'aty' in Székely developed from the abbreviated Hurrian word for father (atta) and represent the Orion constellation.

The highest developed form of this method was in Hurrian cuneiform script (2nd millennium BC), which also contained vowel characters. For example, if they added the vowel character 'e' to syllable 'li', it had to be read 'le' instead of 'li'. In its most developed form, 'i' was added even to 'ni' unnecessarily.

In other words, a new system (similar to Székely) developed from Hurrian syllable script that demanded the systematic addition of vowel characters and therefore reduced syllable signs like 'ni' to consonants, 'n'.

The birth of letter scripts

Vowel characters (and therefore complete letter script) could not have developed in the first Semitic scripts, because Semitic scripts did not need vowel characters due to linguistic reasons. Semitic alphabets reported by different authors illustrate just an opposite process; the number of characters in earlier sets was reduced and existing vowel characters were left out.

The model for Semitic scripts seems to have been a character set of 30-32 linear letters including vowel characters, which was in use in the to the South of the Caucasus around 2000 BC.

This ancient source could have been a part of a writing set of 60-70 syllabic characters which had started to grow out of syllabification (or had used it always as a secondary method) into letter script. Hurrian syllable script shows traces of this process, as do the unsystematic syllable signs of Gubla (Protobyblos; Varga/1993/159-161) and Old-Persian cuneiform script.

Precisely this practice (letter script with mixed characters) characterises Székely runic script, which contains letters, syllable signs and hieroglyphs.

The character order and sound set of the presumed ancient alphabet show a lot of similarity to Ugaritic cuneiform script which was used in 14th c. BC to record Hurrian and Semitic texts. Ugarit was founded around 4th millennium BC and became inhabited by Semitic people approximately 2000 BC, but Hurrians kept on living there as well. In its golden age the city was a part of the Hittite Empire. Ugaritic script consists of 30 characters. 27 of them also occurred in later Semitic scripts and were pronounced with the help of a vowel. However, in Semitic scripts the use of characters for the sounds 'a', 'i', 'u' is very rare, so originally Ugaritic script appears to have been created for a widespread Hurrian language of the Hittite Empire and not for a Semitic one.[37]

The character order of the Ugaritic cuneiform alphabet is similar to that of the Latin and Székely alphabet, which shows a genetic relationship. That is, Székely script is in close connection with the Hurrian(?) predecessor of Semitic scripts, and we have no data to support the view that Semitic and Turkish scripts had an intermediate part in this connection.

Gelb (1952/133) thinks that the character forms of Ugaritic cuneiform script started to exist as the results of an independent, individual creation. Like Assyrian and Sumerian cuneiform scripts, it seems to have developed from widespread linear traditional forms. However, in our point of view, it is not character form that is important, as it largely depends on writing material. We are rather interested in the origins of complete letter script and a character order similar to Székely.

Returning to the phenomenon of the decreasing number of characters, note that around 1500 BC the Proto-Sinaitic script had 32 characters, while Southern-Aramean scripts just before the 12th c. BC had 29. The character number of Protopalestinian reduced from 27 to 22 around 1250 BC Aramean script used from the 7th c. had only 19 characters.

Such a reduction in the number of characters would be unprecedented in the case of continuously used writing systems.

Naturally Semitic scripts cannot be regarded as one continuously used writing system, but rather as a series of character transmissions between different Semitic peoples. Transmissions always give the possibility to develop, to leave out old or create new characters.

Therefore, the idea of Semitic scripts cannot be of Egyptian origin, for the Semitic-like Egyptian consonant set contains only 24 characters. Besides, later Semitic languages and scripts did not provide a reason for increasing this number first to 32, and then decrease it again to 19. This fluctuation in the

[37] On the other hand, Hittite hieroglyph syllable writing possessed vowel characters 'a', 'e', 'i', 'u'.

number of characters suggests, that Semitic peoples borrowed a non-Semitic letter script and left the unnecessary vowel characters out.

The above data are not parallel with, but contrary to the general development of writing. Data about the development of Semitic script do not reflect the birth of an alphabet but rather its regression. It was a process of decline for a Hurrian (?) letter script which used vowel characters and letter script well before the first Semitic character set.

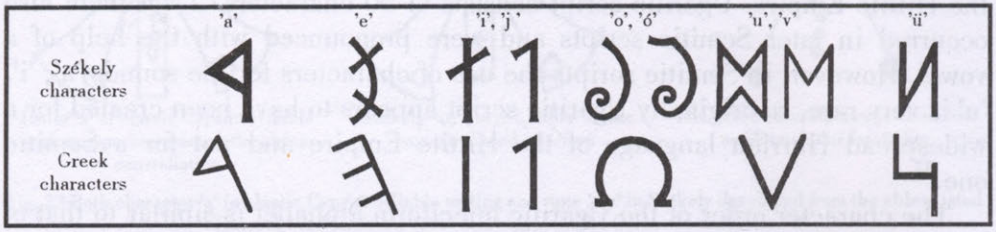


Fig. 24 Greek and Székely vowel characters adapted from Aczél. Greek 'v' and Székely 'u' and 'v' have evidently the same root, but the latter represent the older form, the form of the ox-hide shaped semi-finished metal ingots (like the corresponding Urartian hieroglyph in Fig. 35); the Chinese character for bronze cauldron fits in that steppe character tradition (Fig. 2)

If we extrapolate from these character numbers and consider the number of Székely characters (32 or more according to different authors and alphabets), the birth of the Székely alphabet can be placed before 1500 BC.

Székely word characters and the syllabic script presented clearly by Thelegdi can be traced back to much earlier times.

Gelb calls the early (Sumerian, Egyptian, and Chinese) scripts word and syllabic systems, and as far as features and characters are concerned, Székely script is their equivalent. Similarly to Egyptian, the predecessor of Székely script also possessed a character set of approximately 32 letters, including vowel characters.

Thus, the idea and practice of developed letter script arose in Hittite and Hurrian territories in the first half of the 2nd millennium *at the latest*, and Székely script must have been its first or one of its earliest realizations.

The Hurrian Mitanni Empire was broken up by Hittites around 1400 BC, and the Hittite Empire suffered the same fate around 1200 BC under the blows of the sea peoples. Their populations probably migrated north and northeast, where their relatives lived. Hittite and Hurrian tribes founded the Urartian tribal confederation on the Armenian Plateau. As early as 13th c. BC. Assyrians conducted a campaign against them. From their confederation grew the Urartian Empire of several nationalities around 10th c. BC

Urartian hieroglyphic script, which is very similar in form to Székely, could have developed under the influence of an early and local variant of Hittite hieroglyphic script in the 2nd millennium BC. Assyrian cuneiform script spread in a wide area in the 10th c. BC, but not even that could push

Urartian out of use (Fig. 35). Urartian culture had a powerful effect on Scythians and, through the Medes, on the Persians. The existence of Old-Persian cuneiform script may be due to this effect. Old Persian is very close to pure letter script, and some of its characteristics can be found in Székely and Turkish writings, too.

According to Al Bíruni, in the 13th c. BC Siyavus[38] arrived in Khwarism. His descendants reigned up to the 10th c. AD; they ruled the earlier natives as well as the later inhabitants (Tolstov/1986/12).

János Harmatta says that according to the latest archaeological finds, Eastern-European nomadic peoples knew two kinds of script in the second half of the 2nd millennium BC. One was the above mentioned Urartian hieroglyphic Aramean[39], the other an Old-Aramean (more precisely Pre-Aramean-VG) letter writing (Harmatta/1996/396).

Comparing writing systems

When looking for a relationship between writing systems, all features of the scripts in question have to be compared. However, in most cases, there is no opportunity to do this, because the writing systems that are to be compared are only partly known. We have particularly limited information about the scripts of steppe-dwellers, though these scripts are likely to be more closely related to Székely script than the better known ancient systems (e.g. Egyptian, Chinese).

Usually the graphic shape of only a few characters of the scripts we want to decipher or relate are known, and we often have no idea about the type, meaning, name, number and order of characters, or the language recorded by the script, etc. In most cases we can only guess what the generally linear characters could have represented originally, and which pictorial signs they were reduced from.

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[38] Siyavus's name means *Szent javas* (Holy Medicine Man), cf. Obi-Ugrian *sanki* „great god"; its root can be found in the Magyar word *szőke* (blond).

[39] Very little is known about Urartian hieroglyph writing. Some of its characters presented by Barnett (1974) are linear (many are similar to Székely characters, Fig. 35.), the others are pictorial (like Székely pottery motives). If Urartian had had a runic tally variant (which is very likely) it must have been very similar to Székely writing. However, this only proves the relation between character systems and mythologies, but it is not enough to identify the source of Székely writing. Since the equivalent of character 'us' is missing from Urartian, it can also be an extinct collateral line of the predecessor of Székely writing.

It follows from this general lack of data that researchers fail to ask the above questions and only concentrate on the given graphic forms. They do not even try to consider the other features.

With few exceptions, similarity of character shapes is the result of some relationship, so researchers are right to concentrate on formal similarities when they try to find relationships between writing systems. However, considering only character shapes makes it more difficult to recognize the structure and relationships of a given script. The same character can be an ideograph symbol, phonetic word sign, syllable sign, or a letter pronounced as one sound (for example see Székely 'gy', Figs. 14, 32). The same letter can stand for different sounds in different times, different languages or in different words (as in Modern English).

Researchers who restrict themselves to the mere comparison of character shapes are not likely to confront the general principles of writing development. They are not forced to understand and apply them to classify according to its type the writing system under study, thus their conclusions can be right only accidentally.

That is why otherwise excellent historians, archaeologists and linguists prove to be completely uninformed when they deal with the history of writing. Their studies usually just reflect the unsupported views of other authors, which they quote in a manner that shows that they do not understand the quotations. Tese dogmatic misconceptions, transmitted unchecked, mislead whole generations.

Two different theories exist on the beginnings of writing. A researcher of writing systems and their relationships can hardly avoid developing a definite opinion about them. According to the first theory, most writing systems originate in one ancient source (therefore Székely script is the relative of all the other writing systems). The other theory claims that the various writing systems are all individual creations, and the formal similarities between them are due to mere chance. When searching the origins of Székely script, we should choose between the two seemingly irreconcilable views. Certainly, the process of development must have been much more complicated than these concise ideas. The real explanation must be somewhere in the middle.

The archaeologist János Makkai analyzed the relationship between some ancient sign systems, and his ideas seem to illustrate well the difficulties and possibilities. All the more so, as the characters he studied, the characters of Tordos and Tepe Yahya – though he fails to mention it – show a lot of similarities in shape with Székely script (Fig. 35).

The relationships between the Tordos, Vinca, and Tatárlaka character sets have engaged the attention of researchers for a long time and have been applied to support totally different theories. There is no doubt that this European symbolic culture is somehow connected to Eastern-Mediterranean

areas. However, opinions differ on this question „*the two schools of ancient archaeology cannot give an unequivocal answer to the questions whether the Carpathian Basin and the Balkans were influenced in the 3rd millennium by Near-Eastern culture or they had already been areas with independent civilizations in the 6-5th millennium*" wrote Makkay János (1990/119). The well-known author attributes the development of settlements that created the Tordos, Vinca, and Tatárlaka character systems to metal-prospecting enterprises. The network of long-distance trade and colonies could have spread the first character systems to remote areas as well, where people had not yet reached the level of developed statehood.

Makkay János compares several character systems, but he could neither prove nor disprove genetic relations. Among the European systems he analyzed the Tordos (34 basic types) and Vinca (39 types) characters. He compare-d them with characters of Baluchistan Mehrgar (851 characters, 50 character types, from the middle of the 4th millennium to the middle of the 3rd), Southern-Irani Tepe Yahya (353 characters, 76 types and 20 basic types, 3000-500 BC), Djaffarabad (500-600 characters, 5000-4000 BC), Djowi (22 basic characters, 4700-4200 BC). There are 15 common characters in Djowi and Tepe Yahya and at least 15 common characters in Djowi and Tordos.

Can we seek relationships between these remote character systems, asked Makkay János. In the cases of the above systems, he claimed that the types became standardized and to a certain extent their number became independent from the number of their occurrences. Today only Tordos and Tepe Yahya characters are suitable for type by type comparison and for identifying the regularity – or perhaps the rules – in the observed similarities. Most of them are complex characters, where accidental similarity can be ruled out.

With the mathematician Boros Endre he started to study the question whether there could have been any connection (e.g. common origin) between Tordos and Tepe Yahya characters. Their results show that in all probability these characters were not equally often used in the two places. That is, it is not likely that they had a common origin, which would cause their identical „meaning" (application). On the other hand, their calculations do not rule out the possible common origin of all or a part of the characters. What is more, even the „meaning" and usage of these characters can be of common origin (Makkay/1990/58).

Their mathematical analysis does not help us choose between the theories (common or separate origin of writing systems). Characters with similar shapes do not necessarily mean exactly the same, and even if they did, it would not result in their similar number of occurrences in another writing

system. Therefore different number of occurrences cannot be used to disprove common origin.

As it is very difficult, researchers have not even tried to clarify the meanings that the characters in question carried. The question is whether they are symbols denoting several words or sentences or characters in a word or syllable system or perhaps in a letter script. Makkay's definition does not give an answer to that question, *„Djowi (and Djaffarabad) characters ... are several steps behind the birth of writing, still they are somehow the early forerunners of writing, as they ... compose a system ... suitable for linguistic representation ... at this early stage, however, there were only conventional signs without any connection or reference to the language itself.*" (Makkay/1990/54).

The fact that they were „conventional signs" is also supported by some circumstances, such as the comparable writing systems. Despite the past 5-6000 years, the earliest Sumerian, Egyptian, and the still used Székely script are all characterized by the simultaneous application of different types of characters. Consequently, Tordos and Tepe Yahya are also expected to have mixed character systems. However, we cannot decide whether a certain character is a symbol, hieroglyph or consonant character.

For example, the sign of double cross occurs in Székely, Tordos and Tepe Yahya systems alike. From a mythological point of view, the double cross can be considered to represent the Milky Way (pillar of the world, world axis, tree of the world, triumphal way, etc.). In different writing systems the representations of the Milky Way took on or could take on the additional meanings "God, reign, main road," etc. through semantic changes.

If the double cross is considered an ideograph symbol, in theory any of the previous meanings can be accepted. In spite of the smaller differences in name and meaning, in that early era the double cross meant approximately the same to all people: the connection between Heaven and Earth. On the other hand, in the actual Tordos and Tepe Yahya applications, meaning could be partly different each time and on each potsherd. These small semantic changes are not known.

If double cross is considered a phonetic character instead of a symbol, we still have to face some problems. It could be a word character, just as well as a syllable sign or a letter. And there could be of course dozens of unknown languages, dialects, and script variations. If we consider only the Székely script and the Hungarian symbolic system as an example, double cross can be pronounced both as 'gy' or 'egy'. If the double cross occurs on a flag, it can mean „king", „kingdom," or „Hungarian Kingdom", but it is not certain that it had always been the same word or word group that expressed the meaning of double-crossed flags. In other words, the double cross on flags was possibly not a phonetic character but a symbol, which was, however, known to be genetically connected to the 'gy' rune.

The case of the double cross on Tordos pots could be similar; on one pot it could have been used as a symbol, on the other as a phonetic character, and today we cannot tell which. Therefore we are at a loss as far as specific meaning is concerned, while the essential meaning of the sign is clear.

We can hardly expect exactly the same meaning from graphically identical signs if they were discovered thousands of kilometers apart and there is a difference of hundreds or thousands of year's in their age. What we can be sure of is that the reason for character similarities is genetic relationship (mainly due to religious symbolism). However, that does not mean that the same graphic form meant exactly the same in the character systems in question, and that it could be the basis of a mathematical calculation.

It is difficult to define that wide semantic range with mathematical calculation. Mathematicians are also hindered by the fact that the Milky Way can be represented by a wide variety of graphic symbols, which do not resemble one another at all. There could be two or more symbols representing the same road to Heaven, and they could even be used interchangeably in a text.

The exactly same meaning of similar characters also contradict the small number of character types (between 20 and 76), which rather assumes a script between word-syllabic and letter scripts. The supposed (small) difference in language and writing system could result in the fact that Tordos and Tepe Yahya double cross represented different words, syllables, or sounds in different areas.

The different remains of Székely script also show that the same sound or sound group can be represented by different characters (Figs. 18, 35), or the same character form can stand for different sounds (Szemerey/1997). As for Székely it is definitely one language and one script. Székely, Turkish and German runes are often very similar in form due to similar writing technology and content. They still very rarely mark the same sound, though there is a lot of evidence for the genetic relationship of these steppe writing systems. Therefore, there is no reason to suppose that the occurrence rate of the characters must be the same or very similar in Tordos and Tepe Yahya scripts (with unknown languages).

What is more important is that „the conventional characters" refer to a developed script. There are several conditions indicating that Tordos and Tepe Yahya are real scripts. The frequent similarities in character shape indicate a relationship to Székely script (Fig. 35), which uses letters and syllabic signs. The number of character types also suggests phonetic scripts. The linear features of the characters also and indication of this. Clay allows the application of very complicated – either scratched or painted – character forms; still, linear characters have survived on the potsherds. This can be due to the contemporary use of runic and phonetic script, as it is only the tally-

stick that is not fit for hundreds of pictorial signs and hieroglyphs, and requires syllabic or letter script. Although Tordos tally-sticks have been destroyed, clay objects preserved the forms of the contemporary runes.

The case of Székely runic script is similar, as no tally-sticks have survived. Still, Székely runic forms have been preserved in the papers of Nikolsburg „alphabet," while the ornamented pen-and-ink characters of later Székely alphabets were scarcely possible to be carved in wood.

The phonetic feature of the scripts is also indicated by the fact that when I was preparing the table in figure 35, hard as I tried, I could not find nearly as many parallels of Székely vowel characters as that of consonant characters (Fig. 35). That must refer to a vowel-dropping (using vowel characters rarely) syllabic writing system, possibly with some word signs. I think that these character systems are the relatives of Székely script, and used the prototypes or parallels of Székely consonant characters as syllable signs. Otherwise there should be about the same number of similarities with Székely vowel characters as well. However, this idea has to be proved involving a wider character set, more languages and other writing systems.

This does not mean that the symbols preserved on the Tordos and Tepe Yahya potsherds should be called script, with perhaps the exception of Tatárlaka table (a part of the Tordos system). Most Tordos and Tepe Yahya characters are rather the concomitants of a lost runic script. They are an accidentally preserved peripheral subset of a once unified rich character system and have retained only the framework of the original.

It is like drawing conclusions on Székely runic script from the symbolic system of Hungarian pottery motives and painted eggs. These Hungarian popular graphic symbols and the graphic structures they form (world models, graphic montages, and ligatures) can rarely be read as letter script. Although most Hungarian graphic signs have equivalents in the Székely alphabet, they are rather symbolic and only rarely phonetic.

That explains why the analysis by Makkay János and Boros Endre is fruitless. It cannot be expected that the occurrence rate of, for example, the double cross should be equal in Tepe Yahya and in Tordos, as in the first location it may have meant „main road" for example, and in the other perhaps „king," and may have always been pronounced as the syllable 'ku'. Therefore, the authors' study could not rule out the possible common origin of the character systems.

In contrast to the authors' careful but after all anti-diffusionist view, these remote sign systems are evidently in genetic relationship with each other. The high ratio of corresponding character forms proves that (Varga/1993/189). However, clarifying the details of this connection is more difficult than the possibilities this simple mathematical procedure (which necessarily omits mythological, typological, historical and linguistic relationships) allow.

The independence of remote writing systems with similar characters was hardly proven. This is quite natural, as similarity itself is a sign of relationship. Anti-diffusionists argue in vain against this natural-social principle, because it applies to writing systems as well. The characters are similar because most character systems are genetically connected. The nature of this genetic relationship, however, is still open to question.

This characteristic feature of linear writing systems – i.e., that there are similarities among the characters of even the most remote writing systems – disturbs many researchers who accept mistaken theories of ancient history. For example it bothers our academic linguists with historians' ambitions, though they admit that they cannot say anything about the linguistic circumstances of the earliest ages.

Besides Chinese, Sumerian, Egyptian, and Hittite hieroglyphs, Székely characters are similar to Neolithic symbols (Fig. 29), and similar characters can be found among Phoenician, Etruscan, Turkish, etc. alphabets, and among American Indian symbols. These similarities are not insecure hypotheses worked out in a dark study room, but concrete, observable, undeniably existing objective facts.[40] Academic researchers cannot overcome this stubborn fact, so instead of thorough analysis, they declare these studies unscientific (Sándor/1992/79).

That is how the mistaken view that similarity between characters of remote writing systems is due to mere chance become widely accepted. However, those who rely on chance have consistently failed to check mathematically whether such a surprisingly large number of coincidences can be attributed to chance. Our controlling calculations with Nemetz Tibor, senior member of Matematikai Kutatóintézet (Mathematical Research Institute), showed that the coincidences are too numerous to be accidental, consequently, they must be due to a genetic relationship (Varga/1993/205). This genetic relationship can connect writing systems far apart in space and time.

Academic research – in accordance with its preconceptions – has concentrated on Turkish and Slavic scripts as relatives of Székely, while alternative research has preferred one of the ancient scripts from the region between China and Egypt. As almost all writing systems contain some characters similar to Székely runes, researchers have thought to find the origin of Székely in a wide variety of different scripts. They have considered coincidences common to most systems as evidence, but often failed to recognize or

[40] These data from the history of writing seem to be supported by linguistic connections.

The linguist S. A. Starostin has worked out an internationally accepted theory on the Chinese – Northern Caucasian language family. Its homeland was in the Middle East and in the Caucasus; its speakers divided into smaller groups in the 7-8th millennium BC. He told Veres Péter that, although several millennia have passed, one of their common words meaning „writing" can be reconstructed by linguistic methods.

neglected some more numerous correspondences in other writing systems. That is, without an appropriate method of comparision of scripts, both academic and alternative researches have been apparently unsystematic.

Researchers have mostly relied on character shape and marked phonemes, following Püspöki Nagy Péter's theory (which is correct in subsystems). It says that we can suspect closer relation if there are significant number of authentic graphic and phonetic coincidences in, for example, two writing systems of the same family. These coincidences must be dominant, and differences can be allowed only where the sound systems of the two languages differ (Püspöki/1984).

This theory can clarify the scripts related to modern Slovakian, which was created from Latin, but fails in the case of ancient scripts. For ancient peoples, characters were religious symbols first, and served only secondarily as representations of sounds. When they created a new script, they gave names to well-known characters in their own language (if it was an ancient type of script transmission). This name determined in the new script what sound a certain character represented. The successor of a phonetic script consisting of hieroglyphic symbols, once adapted to a different language and writing technology could certainly have contained different graphic and phonetic forms, even though the two scripts were closely related. As most researchers have not recognized this, most studies on the origins of Székely script lack scientific basis.

The academic historical-geographical preconception

The very existence of Hungarian runic script casts doubt on the widely accepted theory of the northern homeland, and the controversies about its origin emphasize this doubt. One of these contradictions is that despite the „victory" of the theory of Ugrian origin in the war between Ugrian and Turkish linguists in the last century, academic research insists on Turkish origin, because Székely runic script could not have developed in the taiga, where there was no literacy at all.

According to the most widespread view, the need for literacy appears as a state is founded, and the Hungarians also started using writing when the Hungarian State was founded. That is one of the reasons why runic characters could not have been developed in the Northern Obi-Ugrian areas, where natural-economic conditions to this day do not make it possible to organize an independent state.

As linguistic-based theories set narrow limits in space and time to ancient Hungarian history and statehood (and to this day the consideration of similarities beyond those limits is labeled as unscientific), „scientists" were restricted to choose from the scripts that were used within these limits. (It was Bakay Kornél who called attention to these irrational prohibitions, 1997/41). That was how Turkish scripts became highlighted and until recently Székely runes had to be derived from Turkish scripts, in accordance with academic preconceptions. Turkish scripts, however, did not meet these high expectations (pp 11–15), since Székely script cannot be derived from them.

Similar writing technology, the small number of similarities in character shape and the undoubted linguistic, historical and cultural connections seemed to support this theory of origin, but only if great differences between Székely and Turkish, and Székely' similarities to other scripts were swept under the carpet.

Academic research chose Turkish-Glagolitic origin because it seemed to be in accordance with the preconceptions about primitive Hungarians who became organized under Turkish influence and were further civilized by Slavic influence. These false preconceptions always served to support the claims to cultural superiority by the various occupiers of Hungary.

But when the Székely runes were supposedly adopted (in the centuries before the conquest of the Carpathian basin by the Hungarians), there was not much to be learned from the Turks, who had an equestrian culture, and a military democracy of tribal confederations, similar to those of the Hungarians.

Hungarians could remain independent in the sea of alien equestrian peoples only thanks to a cultural aptitude equal to theirs, and a long-term ability to form a state. The Hungarians did not became Turkish (either in language or writing) despite the fact that for three millennia they lived together with Turks in the steppe, where cultural assimilation was encouraged but where the special economic conditions also preserved traditions.[41]

The case of Slavic village communities was different. Their subsistence agriculture implied a much lower economic and intellectual standard than the animal husbandry of the Hungarians. In the division of labor that developed, equestrian nomads preferred to leave the less productive agriculture to Slavs. They may have adopted some Slavic words referring to agriculture, but not Slavic script as such a thing had not existed before the first Slavic states appeared.

The conception that Hungarians borrowed one part of their alphabet from Turks around 750, the other part from „a Slavic missionary monk" around 890

[41] Steppe conditions mainly facilitated husbandry of large-bodied animals and – as a result of mobility conferred by the horse and the camel – long-distance trade (cf. Silk Road).

is nonsense, because our predecessors could not wait for centuries to put writing into use. Designing missing character shapes is not so difficult a task as to require waiting for a monk. Today any schoolchild can create a useful alphabet in half an hour if he needs one for his secret correspondence, because he already knows a pattern of writing.

The key to creating a new script is therefore the existence of a pattern. (This idea helps solve the origin of character systems related to Székely script.) If you are familiar with the general idea of writing, you can create a seemingly new writing system based on similar ideas but its own character forms. That is how character systems and scripts started to multiply in the Neolithic and Bronze Ages. When looking for the origins of Székely script, we should concentrate on the parallels of the writing *system*. At the same time, however, we should give up the vain hope of finding the transitory scripts. We are not likely to find more than a series of similar characters sets and theoretically close writing systems.

The Turkish connection

Old-Turkish scripts have four different vowel characters, each marking two vowel sounds ('a-á', 'o-u', 'i-y', 'ö-ü'). It has only seven single-sound consonant characters (real letters; 'm', 'z', 's1', 's2', 'p', 'cs', and nasal 'j'). It has four double consonant characters ('ng', 'nd/nt', 'ncs', 'ld/lt'). The remaining 23 consonant characters are completed with either back or front vowels when pronounced; in this way they are able to form two, four, six, eight, or ten syllables. Wilhelm Thomsen, the decipherer of the special Turkish writing system, was right to call it a syllable script.

As it was mentioned before, different authors could identify a varying number (between two and twenty-one) of coincidences between Turkish and Székely characters. These comparisons, however, would not reveal the true connection between Turkish and Székely scripts, even if the noticed coincidences were real. They do not inform us whether both developed from a common source, or one developed from the other – and if so, which served as a pattern for the other.

Székely script is not likely to be of Turkish origin for the following reasons:

-Almost all Eurasian character and writing systems that used similar writing technology show approximately the same number of similarities in

shape to Székely runes as do Turkish scripts. Therefore these similarities in shape are not significant enough to decide the problem of origin.

-There are very few characters in which both the graphic and the phonetic form correspond.

-The system of sound representation in Old-Turkish script is radically different from that of Székely script.

-There are some characters in Székely script (see for example Figs. 31, 32) that are missing from Turkish but exist in other earlier scripts such as in Aegean, Sumerian, Hittite pictorial scripts.

-Turkish character order does not follow that of the „Latin-type," but the Székely one does.

-According to chronicles, the Hunnish Empire ruled by the predecessors of the House of Árpád (Hungarians) had existed before the Turkish Empire. Chinese sources say that the Turks adopted the administration system from their Juan-Juan predecessors, which could preserve a part of the Hunnish traditions. The probability of this is also supported by the fact that the early Hunnish-Székely relics of writing are older than the first Turkish ones. Also, some of the Székely character names are also more archaic than the corresponding Turkish names (Figs. 2, 7). Therefore, Turks could adopt Hunnish-Székely script, but it could not have happened the other way around. For these reasons Turkish script cannot be the forefather of Székely but rather its descendant or – more likely – its collateral relative.

What the historical sources say

Sources from the earliest times have recorded, that the Steppe peoples used writing. For example, around 270 BC Berossos, the Chaldean historian wrote that the contemporary Scythians „*liked writing history very much and wrote whole books about their rulers and brave warriors.*" According to Plutocrat, Philostratos, Herodianus, Pliny and others, the Parthians also kept annals (Haussig identifies them with Avars, Bonfini calls them the relatives of Hungarians). The scripts of Priskos, Procopios and others confirm that the Huns, and contemporary Chinese sources confirm that the Turks possessed writing, too. Archaeological finds support all these sources. That means that steppe empires identified as Hungarian or related to the Hungarians were literate from the earliest times.

The literacy of the Hungarian conquerors and Székelys is mentioned in unquestionably reliable sources.

One of these sources is Saint Constantine's (Cyrill) legend. Constantine, who created the first Slavic script called Glagolitic in 861, while he was in Venice and Rome, trying to obtain permission for use of the Slavic script, referred to the Hungarians and Avars as peoples with their own scripts and books (H. Tóth/1981). Cyrill met the Hungarians twice while they were preparing for the conquest, and he also knew the Avars (Székelys of Hunnish and Avar origin) who were ruled by the Franks at that time. Therefore the opposite of the academic theory about the Glagolitic origin of some Székely runes is more acceptable.

Kézai Simon's Chronicle from 1282 says, „*Székelys and Blachs were given a part of the country in the border mountains, they mixed and Székelys are said to use Blach script.*" The same is written in the 1358 Képes Krónika (Illustrated Chronicle), but here Vlachs (Vlachis) are mentioned instead of Blachs (Blachis). Blach can be identified with the Vlach (*Oláh* „Romanian") and *Olasz* „Italian" and denote a Latinized people. The Oláhs, however, did not have runic script, and the Italians had never lived in Transylvania, so they could not transmit their scripts to the Székelys.

An old map shows the homeland of Blachs in the area of Bashkiria. They can be the Ephtalite Hunnish Empire's Parthians and Avars who accepted Christianity, i.e. became „Italicized." Székely script could indeed have originated in their culture. On the basis of their religious traditions Kézai differentiated between the two Hungarian-speaking kindred peoples, the Hunnish-Székelys and the Avar-Székelys. In all likelihood, the Christian Ephtalites of Parthian-Avar origin kept their church records in runic script, which could explain why the runic script, though labeled pagan, has survived in Christian churches in Transylvania until today.

Data in other chronicles also help clarify the origin of Székely script.

One such datum is the traditional name that Hungarian history writers used for runic script. Thúróczy, Bonfini and Szamosi called the runes Scythian letters. Benczédi Székely István's chronicle published in 1559 says that the Székelys „*being a true people of Hunnia, have been using Székely letters to date.*" Székely runic script is called Hunnish by Verancsics Antal (died in 1573), Thelegdi János (in his Rudimenta, 1598), Otrokócsi Fóris Ferenc (in 1693), and Hunnish-Scythian by Bél Mátyás (in 1718), and Dezsericzky József Ince (in 1749).

These names were neither baseless fabrications, nor just clichés referring to eastern origin. On the contrary, they are authentic data based on runic steppe chronicles, and the memory of a dynasty and a people of Hunnish origin, which several recently recognized or found sources support.

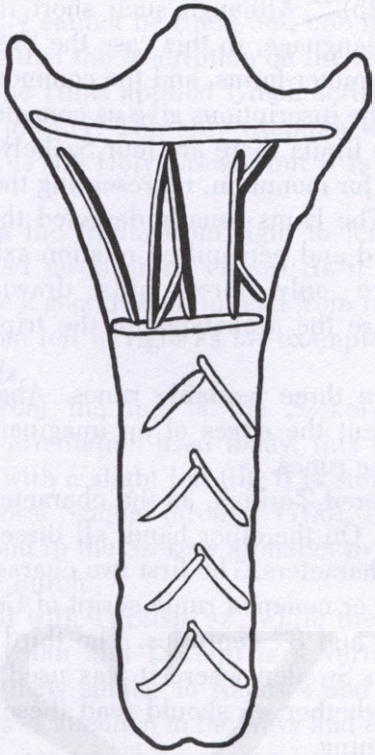

Fig. 25 Hunnish bronze fibula with the inscription 'éSZAK' (*Észak* „North") from Hungary

Székely script of the Huns

According to chronicles and traditions, the Székelys arrived in the Carpathian Basin not at the time of Árpád's conquest, but several centuries earlier, at the same time as Attila and the Huns. This is supported by Bóna István's publication on Hunnish buckles and other objects of the 5th century, which are decorated with Székely characters chiseled into the metal or inlaid with jewels in cells. The runes 'm', 'us' and 's' have been chiseled twice (once from left to right and once from right to left) in the 9th century Avar-Hunnish saltcellar from Sopronkőhida, and mean *magas ős sarok* „high ancient corner/ North Pole". The inscriptions on Hunnish objects (Figs. 10, 22, 25) are occasionally hieroglyphic.

After the first publication of these Hunnish inscriptions (Varga/1996). I received a Hunnish bronze fibula from Fekete András. Its source is not known exactly but presumably it was somewhere in Hungary. In addition to a three-letter inscription, it also bears a symbol compiled by runes (representing the

letters 's') (see Fig. 25).[42] Although such short inscriptions can be made understandable in any language, in this case the Székelys' traditions of Hunnish origin, Székely character forms, and the common mythical connections of the graphic forms and the inscriptions give us considerable help.

At the bottom of the fibula there are four Székely runes 's' (*sarok* „corner, North Pole"); a symbol for mountain, representing the mountain of mountains, the largest mountain. The Huns usually depicted the North Pole (which was the religiously respected and personified rotation axis of the Earth) this way. Most often there are only three hills drawn on similar Hunnish representations; they are the archetypes of the triple hill of the Hungarian coat of arms.

At the top there are three readable runes. Above and below them two horizontal lines represent the edges of an imaginary tally-stick, or perhaps just serve to separate the runes.

It cannot be considered Turkish, as the character in the middle does not exist in Turkish script. On the other hand, all three characters can be found among German runic characters. The first two characters stand for the sounds 'i' and 'ng' in the early or common runic script of Central Europe, which was in use between the 3rd and 8th centuries. The third character appeared only after the 8th century in Sweden where it was used for the sound 'p', 'b', or 'mb'. The question is whether we should read these German sounds together and interpret their meaning.

All three characters can be found in the Greek alphabet as well. According to Priscos, the Huns were familiar with the Greek language. It could follow from this that the Huns, like the Parthians, knew and used Greek script. It is also supported by some presumably Hunnish inscriptions written with Greek letters. In Greek the short inscription on the fibula would read *iak*, whose meaning, however, eludes me.

There is another reason for not reading it as a Greek inscription. Character 'us' on the relics introduced earlier (Fig. 22) is unknown in Greek (though the shape of 'ph' is similar). Therefore, we should suppose that the Huns had a strictly religious script which is identical with the ancestor of Székely script. (which contains the character 'us') and another script of Greek letters.

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[42] This cast bronze ornament from the Carpathian Basin has a single (corroded) iron stud at the back. I showed it to four well-known archaeologists. According to Bakay Kornél and Erdélyi István it is a Hunnish fibula (or a fibula from the Hunnish times) of peculiar shape. Based on its technology typical of the times before the Avar-era Bálint Csanád and Hadháziné Vaday Andrea defined it as a 3rd – 5th c saddlery decoration (whose shape has no exact equivalent). They all agreed that the object and its chiseled inscription are authentic and from the same time. I want to thank them hereby for their kind assistance.

The iron stud is behind the bottom 's' rune, so the object could normally have been hanging upside down and could be turned to the position shown in the figure only at funerals (following the Hunnish-Hungarian idea of a mirror-like the afterworld).

Although this possibility cannot be ruled out, one meaningless word is not a firm basis for supposing that the inscription on the fibula is another (Greek-based) Hunnish script. The Huns applied Greek script mainly in diplomacy, and only secondarily on jewelry. The only example where Greek script was used on a Hunnish jewel is the Holy Crown, but it is a jewel of „diplomatic significance".

Reading the letters on the fibula from right to left with the help of the Székely alphabet, they had no meaning either. As it is not a tally-stick, in which case there would be a good reason to read from right to left, I have tried to read the characters from left to right as for example on the Avar-Hunnish salt-cellar of Sopronkőhida.

The first character from the left is the Székely rune 'sz' (Fig. 26). Compared to the vertical orientation used today, this Hunnish character was engraved into the bronze with a slight left tilt. It is similar to the 'sz' runes in the character sets of Kapossi Sámuel (around 1700), Bél Mátyás (1718), and Oertelius (before 1746), and in the Székely alphabet in the register of births of the Nagybánya Calvinist Church.

Székely 'sz' is identical with Turkish 'sz', while the 'sz' character in some scripts of Asia Minor (Lydian and Lykian) is a vertical wavy line (Merigi/1976/311). It is surprisingly similar to Kaposi's and Bél's above mentioned wavy 'sz' characters and draws attention to the wavy and left slanted 'sz' character in Oertelius's Székely character set. The vertical wave resembles Kájoni's 'ü' (*ügy* „river") character, which is similar to a representation of the Milky Way on a silver cup from the 15th c.[43] (Fig. 26), but in the latter case it might also stand for character 'ak' *patak, Oceanos, pat(er) Óg* „brook, father Og".

These variants can be interpreted with the help of mythology. Earlier we derived the vertical form of Székely 'sz' from the representation of the tree supporting the sky, and its phonetic form from the words *szár/szál* „stem, thread" (Varga/1993/72).

In Finno-Ugrian mythology, this sky-high tree is identified as the Milky Way and can be represented as a river by a wave or a scroll (the symbol of a crest rolling up to the sky). That is, these character variants are controversial only if they are regarded as letters; they unanimously refer to the Milky Way when regarded as hieroglyphs.

[43] The silver cup, whose origin is not known, was found in the prairie of Keresztúr in Torontál county. The Milky Way and its gap can be recognized in its center, with Mount Ararat and the four holy rivers below. The rivers receive their water from the Milky Way (adapted from Fehér/1995/98).

a hun fibula 1. symbol	Kapossi 'sz' symbol	Bél 'sz' symbol	Oertelius 'sz' symbol	Nagybánya 'sz' symbol	Turkish 'sz' symbol	Lydian 'sz' symbol	Likian 'sz'

Fig. 26 The parallels of the first (left) character on the Hunnish fibula (above), and the representation of the Milky Way on a 15th c. silver cup with wave-formed runes (Székely 'ak' or Turkish 'a') (adopted from Fehér/1995; below)

a fibula 2. symbol	Sumerian „woman"	Chinese „woman"	Turkish 'k'	Lydian 'a'	Székely 'a'	German 'w'

Phoenician *alef, béth, dáleth* and *rés*	Greek „a" (*alfa*)	Carian „a"

Fig. 27 The parallels of the second (middle) character on the Hunnish fibula

a fibula 3. symbol	csíksztm-i 'ö' symbol	Turkish 'ök'/'ük'/'kö'/'kü'	German 'b' *bjarkan* „birch tree"	Chinese „steps"	Phoenic. *o* „ox"

Fig. 28 The parallels of the third (right) character on the Hunnish fibula

That is why elsewhere the Székelys have used the hooked form of Oertilius's 'sz' character to mark 'j' (*jó* „good, river") (cf. Figs. 4, 11, 15, 17, 26, 36).

What is important for us from all the above is that the slightly left-slanted 'sz' is not a special curiosity, but belongs to the tradition of the characters representing the Milky Way.

The middle character on the fibula (Fig. 27) is identical with the Székely rune 'a' (*Anat, anya* „Anat, mother") and has no exact equivalent in the Turkish alphabet.[44] According to Szekeres István's interpretation, this Székely character can be related to the Sumerian ideograph „woman," the Chinese ideograph „(married) woman, mother," the Old-Turkish character 'k' (*kadin* „woman"), and the mirror image of the German character 'w' (*weib* „woman") (Szekeres/1993/87). Greek 'a' (alpha) and the character 'a' in some scripts of Asia Minor (Carian, Lydian and Lykian) (Meriggi/1976/311) are also similar to the middle character in the fibula. Phoenician script uses similar characters for the sounds 'ʾ (*alef* „ox"), 'b' (*béth* „house"), 'd' (*dáleth* „door"), and "r" (*rés* „head") (Kéki/1971/82).

The origin of the third (right) Hunnish character, which can be described as a two-tooth comb, is more difficult to define, though the same 'ö/ő' character can be found in the inscription of Csíkszentmárton (Fig. 28), and its more cursive forms in the characters used by Bél Mátyás (1718), Szentkirályi Sámuel (1730), and the Nagybánya Calvinist Church (1820). However, there are 5-6 totally different characters known in Székely inscriptions which can all represent the sound 'ö/ü'. The 'ö' character in Kajoni's alphabet represents the sound 'ü' in Marsigli's runic calendar and in the Nikolsburg alphabet.

These fit the fact that the 'ö/ő' sound itself developed at a relatively late time in the Hungarian language. Even a few centuries ago, for example the name of Körmend was written as Kürmend in Latin-Hungarian scripts. It can hardly be certain, therefore, that this rune represented the sound 'ö' in Hunnish times.

In the case of the third character, formal parallels in other scripts must be considered to define its phonetic form and character name. These parallels are the Turkish 'k' of Orchon, the German 'b' rune, the Chinese *fou* (big mound, earthen hill), Phoenician 'ʾ (*alef* „ox") and the Latin character 'k' (Fig. 28).

The Turkish 'k' of Orchon which was used before or after 'ö/ü' (that is the character for the 'ök', 'ük', 'kö', 'kü' syllabic groups) is similar to a two-teeth comb. This syllabic group is represented in the Turkish script of Yenisey by two hills standing on their sides, and this more graphic variation can contribute to the interpretation of the above Hunnish characters. In Székely

[44] Turkish 'a' is most commonly written as a vertical wavy line similar to the Székely character for the back 'ak'. These two characters can be in genetic relation; both could have developed as an abbreviation of the character denoting 'ak'.

script, the two hills standing on their sides represent 'm' (*magas* „high"). As a Hungarian pictograph, the range of hills – sometimes standing on their sides – is a symbol for the road leading to Heaven, the World Mountain. It can also be found on a Hunnish strap-end (Figs. 4, 10, 15).

To sum it up, the third character on the fibula refers to hills, mountains, hills forming stairs, a road leading upwards.

The northern variant (Swedish, Norwegian) of German runic script also contains a character with a two-tooth comb form, character 'p'/'b'/'mb' (bjarkan). Its equivalent sign in the Danish and early (common) character sets also represents two mountains standing on their sides.

One of the variants of Chinese *fou* „large mountain, primary mountain" (sign 1108/b of Karlgren) represents three hills on their sides, while variant 1108/c has a three-tooth comb form (Fig. 28).

Considering the above phonetic forms, character names and pictures, the name of the pictorial sign representing personified mountains stood on their sides could be *kő* (stone). The Finnish god-name Ukko (*ük kő* „ancient/progenitor stone") can also be related to this hieroglyph. Stone is a god-symbol; this genetic relationship is the reason for the similarity between the English word *stone* and the Hungarian word *isten* (god).

The linear variant, the two-tooth comb, however could have also been interpreted as the spinal column and the two horns of an ox (based on the reasoning that Baál, the mountain god appointed a bull to be his heir). That is why we could just as well choose the sign name *ökör* (ox cf. Turkish *öküz*) for linear sign variants, if the word *ökör* has developed from the compounds *ük úr* (ancient/progenitor lord) or *ék úr* (precious lord) and was the symbol of a mountain (*hegy*)-god due to its peaky (*hegyes*) horns.

The third sign of the fibula (hieroglyph *kő* „stone", *Ük kő* „ancient stone", *Ük úr* „ancient/progenitor lord", or *ökör* „ox") could represent the sound 'k' in Hunnish, just as in later Turkish or in Latin today. Later (after the Hunnish period?) its sound value must have changed to 'ö', because there were several 'k' characters in Székely (there are two of them even now), but perhaps there was no 'ö'.

Development of the Hungarian language – the development of a separate 'ö' sound – could have made it necessary to apply the *kő* „stone", *ökör* „ox" sign to represent 'ö'. This Turkish syllabic group sign could have developed in connection with the Hungarian words *kő* „stone", *ük* „ancient", *ék* „precious", *ökör* „ox", etc.

Therefore, the three characters on the fibula should be read letter by letter as *szak*, which means „area, country" and is still used in the compound *észak* (North; *éj szak* „the territory of the night"). The inscription could also be read as *szakő* (*szent kő* „holy stone") on the pattern of the Obi-Ugrian word *sanki* meaning „great god", which is logical, based on the imagined world mountain located at the North Pole and represented on the fibula.

The *sza+kő* „holy stone" interpretation is also supported by the following meanings of the related word *szakáll* (beard): „tail of a comet", „he down on certain fruits or seeds", „ottle in meerschaum pipe", „old man", "hump on a loaf of bread", „a salient row of bricks under the chimney ledge," which all refer to personification or some kind of protrusion. The North Pole (the column of the world) is a personified protrusion. As far as I know, the Hungarians have not connected a similar image to any of the other cardinal points (South, West or East), that is why the compounds *keletszak* and *nyugatszak* would make no sense, while the rarely used expression *délszaki növény* „southern tropical plant" seems to have developed by neologism.

The interpretation *észak* deduced from *szakő* and *szak*, however, appears to be more likely, because the rules of vowel omission make it possible to pronounce the first sound 'é' before *szak*. That is, the Hungarian word *észak* was written in Székely letters on the Hunnish fibula.

The three-letter inscription and the column of the world beneath it form an organic system and contribute to each other's interpretation.

Considering its image, the fibula could be a royal symbol. However, its simple execution renders it very probable to be a badge of military rank. At a warrior's funeral the fibula, normally hanging down, was turned up and put into the graves to show the dead man's soul the way up to Heaven. Grave finds from Hunnish graves of Nagyszéksós and Hungarian graves in the region of upper Tisza river from the period of the conquest confirm the existence of this custom.

The age of the development of Székely character forms

The most probable source of the set of religious symbols which formed the basis of Hungarian runes is the region of the Aegean Sea, Anatolia and Mesopotamia. It is suggested by rune 'f' (*Föld* „Earth"), which is in fact a map of Eden around Mount Ararat (Figs. 4, 8). Noah's sons set forth in several waves from this region to repopulate the world after the floods following the various glacial periods, the last of which occurred in all probability around 12000 – 8000 BC.[45]

Symbolism connected to religious beliefs has spread all over the world. For example the variants of Székely 'f', 'j', 'ak', and 'm' can be recognized among American Indian pictograms (see e.g. Fig. 10). Indians carried these symbols from Siberia, the region most severely affected by ice, to the New World around 12000 BC, therefore the system of symbols is about the same age.

[45] The last ice age, which culminated 18–20 thousand years ago, had its center in Siberia. In Eastern Europe and Siberia the ice receded around 8300 BC.

However, I must emphasize that these estimates are based on uncertain foundations, because opinions on how and when America was populated vary.

Similar printed signs were found on pebbles from the cave of Mas d'Azil, France, from around 12000-8000 BC (Fig. 29). They have so many parallels with Székely characters (I have found 18 equivalents in Jensen/1969, Mandics/1987, and Roe/1970) that the explanation must lie in genetic relation based on mythology. Some authors compared the drawings on the pebbles to Cypriot, Cretan, and Phoenician signs, while others labeled this comparison so much nonsense.

That judgment, however, does not pass for scientific criticism; it only illustrates how unformed the theories of the origin of writing are and how little some conclusions are known. The question of the origin of writing is still cloaked in darkness – that is why few people recognize the significance of half sentences about religious, magical origin of signs uttered by writing historians.

It is of great typological importance, that Székely script offers an unparalleled possibility to understand and illustrate these religious sources. It is not mere chance that the meaning of ancient signs can be understood with the help of the characters of Székely script (cf. Figs. 1, 8, 10). We can suppose that at that early age the various signs were mainly religious symbols connected to the notions of the middle of the Earth, the tree holding the sky, creation, and ancestor worship. For Neolithic man, living in an age of myths, they expressed vital connections, and their significance can be seen in the wide distribution of these signs and their appearance in Székely script.

Their widespread use is in accordance with a theory of Finnish scientists (e.g. Saks), who, on the basis of geographical names, claim that the area south of the ice-cap, from the Atlantic to the Pacific Ocean was inhabited by Finno-Ugrian peoples. These Finno-Ugrian peoples may have spread from one central area probably 40,000 years ago(?), when in a warmer period Homo Sapiens Sapiens (man today) set off from the Near East to areas where the ice had already melted to take over Europe from Neanderthal man. They set out from the very area where the name of the Hungarian *Isten* (God), which is a compound made up from Hungarian words, has survived in the Hattic sun god's name Estan (see p. 39.), and where the Hungarian god's attributes have been preserved in the names of the four holy rivers.[46] That is, though little is

[46] Osiris – like the Hunnish prince Csaba and Álmos, a Hungarian chieftain – emerged from water at his birth. The names of the four holy rivers in Eden refer to the connections between the Hungarians and this water cult. The names of the Halys, the Arakses, the Tigris/Idiglat/Hiddekel, and the Euphrates can be connected to the Hungarian god's attributes *élő* „living", *úr* „lord", *egy* „one, only", *jó* „good, river"; the Hungarian words *hullám* „wave", *ár* „current, flood", *ér* „vein or brook", *ügy* „river", *húgy* „urine, star", and *jó* „good, river"; and the god-names Helios, Uranos, Ygg, Ea. These linguistic relationships can be explained only by an almost six thousand-year-old linguistic-cultural common source, whose inheritors are the Hungarians. I discussed this topic in more detail in my book

known about this early era, it is correct to seek the ancient traces of Hungarian language, religion, and symbols in the earliest cultures in the Near East.

One of the traces is the name and written form of the Egyptian Usiri (Osiris in Greek) and Assur. Its parallels can be found in the Mordvin word *azoro* (lord), Vogoul *otar* (reigning prince), Old-Irani *asura* (lord), and the Hungarian *ezer* (thousand)[47]. They all mean ancient lord (ősúr) and are compounded from the Sumerian words *as* and *uru* (both meaning „man") and the Hungarian words *ős* (ancient lord, progenitor) and *úr* (lord; *uru* at the time of the Hungarian Conquest). Assur[48] is a creator god, called „ős" in Hungarian. That traditional name could have reached Egypt well before the Assyrians, at the dawn of history starting from Hurrian (Sabir) areas that were later conquered by the Assyrians. Thus a thousand threads link Egyptian, Sumerian, Assyrian and other ancient mythologies to the predecessor of the Hungarian language and mythology, which in turn played a significant role in the development of Székely character forms.

Following their development, the prototypes of Székely character forms retained their linear features, probably as a result of the general use of runic technology for millennia. There is no reason to rule out the possibility that different (e.g. cuneiform) variants have also developed, but no generally accepted hypothesis exists about their relationship to the predecessor of Székely script and Hungarian language, and discussion of this topic would go beyond the goals of this study. Extending the circle of the Székely runic script's relatives, Hungarian national pictograms and royal symbols can also be considered as the pictorial variants of Székely signs. Such variants may also be sought among the symbols used in steppes and other areas, as long as the possibility of a relationship through ethnicity, language or writing history exists.

Other writing media also had an influence on the shapes of Székely signs. According to Priscos, the Huns used paper as well for writing, and their use of ligatures is illustrated by the contraction of the words 'ős ég' (ancient/progenitor sky) in Fig. 22. This can also explain some later Székely character shapes that are difficult to carve. These are for example the ligatures 'aNTaL' and 'ALBeRT' in the runic calendar, which resemble Saint Stephen's and the

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„A Magyarság jelképei" (Hungarian symbolic system), to be published soon. The scribe and guard of Osiris (*Ős úr* „ancient lord") was in fact Thot (cf. Hungarian *tud* „know", *tudós* „scientist"), the creator of writing.

[47] The rune for *ezer* „thousand" is an eight-pointed star, the same as the earlier form of Sumerian pictogram of *dingir* „star; god".

[48] In the Assurian variant of the Babylonian epic poem of creation, Enuma Elis, Assur is a creator god. One of his wives is Ninlil, the wife of the Sumerian Enlil, therefore Assur and Enlil are equivalent. His son is Ninurta, who is usually identified as Nimród, the progenitor of the Hungarians in Hungarian cronicles.

Frankish rulers' initials. Such Székely initials have been found by count Marsigli in Transylvania. They were carved on tally-stick, but these complicated signs could have been first drawn on paper and only subsequently carved. On the basis of some other round Székely characters which are unsuitable for carving, Németh Gyula concluded, *„Even in the earliest times writing with pen or similar device must have existed parallel with the runic technique"* (Németh/1934/24).

The age of unification of Hunnish (Székely) character set

Due to the widespread use of the Neolithic character set, it is easy to find the parallels of five-ten Székely signs in the later sign systems of Eurasia, Africa and America. A larger number of correspondences in shape can indicate either a closer relationship of the sign systems in question or to the unification of the character sets and the beginning of their use for real writing.

Various authors demonstrate 10–20 or even more coincidences of shape between the signs of the Tatárlaka, Tordos and Vinca Neolithic cultures, Sumerian script, Egyptian hieroglyphs, early Chinese script, proto-Khwarismian rock drawings of the Bronze Age on the one hand, and Székely runes on the other.[49] I also found a strikingly large number of parallels among the signs of Tepe Yahya (South Iran, between 3000 and 500 BC.) published by Makkay János and Tordos, and also among the Urartian hieroglyphs (Fig. 35). Of course, we cannot be sure that all the signs are correctly identified. Signs could have been included in the lists without good reason, others could have been omitted by mistake. Therefore, the above figures are only approximate numbers, which, however, draw attention to a definite group of related scripts.

[49] Forrai/1994/23, 25; Novotny/1978; Galánthay/1913; Szekeres/1993/62; Varga/1993/109, 131, 155.

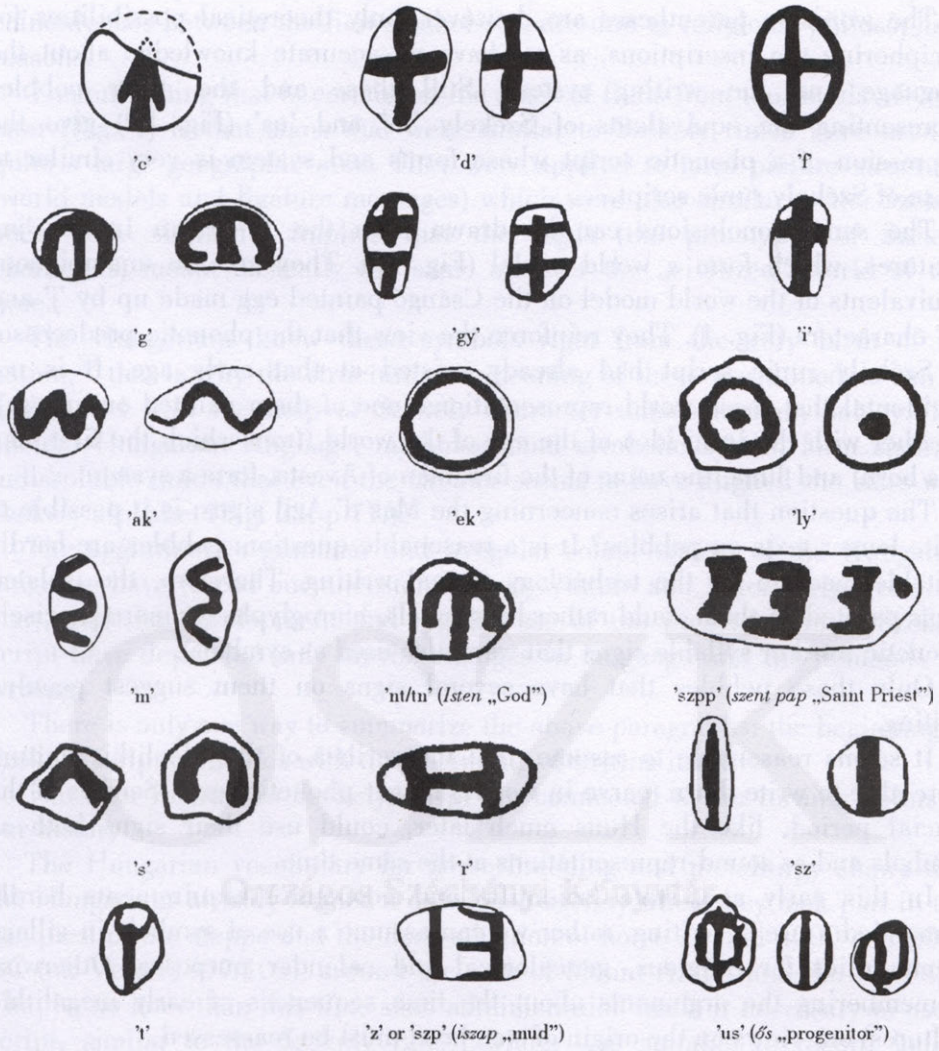

Fig. 29 Mas d' Azil signs comparable to Székely runes; syllable signs and letters used as symbols (the words in parentheses are only examples of possible interpretations)

It seems as if the older a system is, the more numerous and the moreconvincing coincidences in shape to Székely signs it contains. As if the development of most new and divergent character forms were caused by the fading of common religious traditions, the birth of dynastic and nationalistic feelings, and the later changes in culture, economy and writing technology.

In trying to clarify the structure of the oldest sign systems, the self-evident explanations are striking. The Székely „alphabet" seems to be able to help read the pebbles from Mas d' Azil though they contain more characters.

The words in parentheses are, however, only theoretical possibilities for deciphering the inscriptions, as we have no accurate knowledge about the language and the writing system. Still these and the other pebbles representing the equivalents of Székely 'nt' and 'us' (Fig. 29) give the impression of a phonetic script whose forms and system is very similar to those of Székely runic script.

The same conclusions can be drawn from the American Indian 'jm' ligatures, which form a world model (Fig. 10). They are the unambiguous equivalents of the world model on the Csángó painted egg made up by 'j' and 'm' characters (Fig. 4). They reinforce the view that the phonetic predecessor of Székely runic script had already existed at that early age. It is not accidental that these world-representations (one of them painted on an egg), together with the Irani idea of the egg of the world (from which the first man was born) and Jima, the name of the first man of Avesta, form a system.

The question that arises concerning the Mas d' Azil signs: is it possible to write longer texts on pebbles? It is a reasonable question: pebbles are hardly suitable medium for the technology of real writing. Therefore, the isolated signs painted on them could rather be symbols, hieroglyphs (or more precisely phonetic word or syllable signs that were also used as symbols).

Only those pebbles that have several signs on them suggest genuine writing.

It seems reasonable to assume, that the scribes of this Neolithic culture were able to write down (carve in wood?) longer phonetic texts. Scribes of the glacial period, like the Huns much later, could use their signs both as symbols and as sound-representations at the same time.

In this early age, state (scientific and economic) requirements hardly demanded a use of writing, rather we can assume a use of symbols in village communities for religious, genealogical and calendar purposes. Otherwise (remembering the arguments about the time sequences of early megalithic cultures) our views on the origin of statehood must be reassessed.

This early writing system that can be traced back to both the Mas d' Azil and the American Indian cultures seems to have been developed in one central area that surrounds Mount Ararat, where the cultivation of plants, animal husbandry and urbanization started around the 10th millennium BC. Then, owing to early religious and commercial connections, the sign-culture of the first civilizations (not necessarily city-states) left an impression on a great part of the world.

The rapid distribution of the first religious symbols and the scripts that developed from them was helped by the common essence of the most ancient religious concepts. Our knowledge at present is too limited to decide in what measure are coincidences between symbol-sets of the Neolithic world the result of long-distance trade of the first states. It seems more probable that the

coincidences between the first symbol-sets are due to religious, philosophical reasons.

The only thing that is certain on the basis of finds from thousands of years later (Fig. 1) is that signs that were similar to Székely runes were used in quite a large geographic area. They were applied to form picture structures (world models and ligature montages) which were also similar to the Székely ones. This similarity implies that the signs (the prototypes of Székely characters) meant basically the same all over the „civilized" world of that time.

The Hungarians knew these symbols right from the very birth of the nation,[50] that is why the structure and meaning of these world models can be understood with the help of Székely character names and mythology. The ancient Hungarian language, mythology and symbolic system form such an indissoluble union that even the Creator seems to have aligned the stars with Székely alphabet (Fig. 23, p 77.).

The agglutinative grammar and irregular sound system of the Hungarian language have forced our ancestors to use syllable and letter script from the start, and the development and regular use of the present form of Székely script have depended only on the changes in language and the demands for writing.

There is only one way to summarize the above paragraphs: the beginning of Székely script coincides with the beginning of writing itself.

The later reforms in Székely script are connected to the turning points of our history.

The Hungarian vocabulary for horse breeding and metallurgy shows that the Hungarians already formed a developed society when they took part in the conquest of the steppe and the domestication of horse around 4000 and 2000 BC (cf. Veres/1997/109), around the area of Mount Ararat and the Aral sea. That is, no later than this time state administration made it necessary to use a script, similar to the Székely runes, which was suitable to record longer passages.

At that early era highly organized nations could have migrated to the steppe from the South, where writing had already been in use, where the earliest (around 2800 BC) horse representation engraved in bone was found around Susa,[51] and where a lot of parallels with Székely runes were discovered at Tepe Yahya (3000-500 BC). At that time the use of vowels was

[50] Hungarian is generally assumed to be six thousand years old, but – due to the lack of suitable sources, such as the experience offered by Székely writing – linguistics has little to say about the earliest periods.

[51] The data are mentioned by Götz László adopted from Hancar/1956 (Götz/1994). Horse-breeding, however, could be much earlier; from the discoveries at Dereivca, Ukraine, from 4000 BC David W. Antony and Dmitrij Tielegin have suggested large herds of horses, riding, and herdsmen.

rare, and the syllable (vowel-omitting) script could have been similar to the samples we know from Thelegdi or from the runic calendar.

The character set must have changed through the years, for example, some features of 'c', 'u', and 'v' suggest later addition. According to Hungarian linguists, the sound 'c' is a relatively new addition to the Hungarian sound system seems to have got later into the original 'abd' sequence. However, the character for 'c' is of ancient origin (Fig. 29), therefore, it probably stood for a different sound or syllable at one time.

The forms of 'u' and 'v', (which were simplified from representations of metal ingots in the shape of an ox-hide), developed in the Bronze Age. In other words, they seem to be new compared to the other Székely characters, which could be the reason for their location at the end of the sign set. Aegean metal ingots of similar shape from Cyprus have been described by Buchholz. Of course, this character could represent the ox-hide itself, which served as a means of exchange even before the Bronze Age.

Székely script could also have been modified through historical necessity under the influence of other scripts.

Thus, after the collapse of the Hungarian-speaking Avar Empire, the Hunnish-Avar script was influenced by Frankish script in the West, by Bulgarian in the South, and by Turkish in the East. These did not necessarily cause great changes in the structure of writing but rather alterations in the style and content of texts. The ligature 'ALBeRT', for example, suggests Frankish influence.

Similar circumstances may explain some contradictions in Hungarian historiography of the Hunnish and Avar times, which could have entered the medieval Latin chronicles through adoption of the runic texts of Hunnish and Avar annals.

The original Hunnish and Avar chronicles have survived only in undeciphered fragments. The Avar-Hunnish scribes, who lived through a major changes and worked under governors appointed by Bulgarian and Frankish dynasties, had to adapt to new power structures. The Hungarian conquerors then adapted the local variants of the original Avar-Hunnish chronicles that were thus created with their own chronicles. At that time a writing change seems to have occurred since the few discovered runic scripts of the Hungarian conquerors is not identical to that of Székelys (the descendants of Huns and Avars) who received them.

Developing connections with the West and the adoption of Christianity reformed and further confused this summarization process.[52] At last the

[52] The law declaring the annihilation of all runic remains and attributed to Saint Stephen has never existed, though it has been mentioned and quoted countless times by the media. The text of the „law" is a rather primitive forgery from the 20th century. As Forrai Sándor wrote, its first known variant was written on a typewriter.

chronicles were translated into and continued in Latin,[53] but still preserved data that were originally recorded in runes by our ancestors. For example the name of the heavenly triad in the ancient Hungarian religion has survived as Enedubelianus, the ancestor of Álmos.

Today we only perceive the uneven data frequency and the contradictory time sequences of the chronicles of Hungarian ancient history. Not only the diversity of Hungarian history is behind this phenomenon, but also the greatest tragedy of the history of Székely script: the almost complete destruction of runic chronicles, which could have preserved traditions of thousands of years.

Hungarian vocabulary connected to writing

The Hungarian language bears uncontrovertible evidence for millennia-long knowledge and use of various – but usually scored or engraved – writing systems that also had a religious-philosophical significance as well. That implies that the Hungarian script is not an invention of scientists, but the result of natural development. It is the creation of the Hungarian people, who came into contact with other writing systems throughout their long history. With the analysis of Hungarian words we can prove that the Hungarian writing system does not fit the pigeonhole into which academic „science" tries to force it. It is not an isolated phenomenon, but an organic part of, and important participant in, the development of writing.

The Hungarian word ***könyv*** (book) is one of the most important words in the history of writing; a tool and a witness of the development of writing in the course of millennia. It originated in the language of „prehistoric" states that pioneered the use of writing. Its relatives are the Korean word *kwen* (book), the Chinese *küen* and Uigur *küin* (scroll), Armenian *knik* (tablet), Sumerian *kunukku* (seal), and Assyrian *kuniku* (tablet, certificate).

According to Du Yaxiong, the Chinese word *kuin* means „to roll up; a scroll; a book." This sign was read as *kiuan* before the Han dynasty (221 BC-220 AD), which was changed to *kui* between 220 and 589. In the first Chinese dictionary (around 100) it meant „to bend the knee" and represented a sitting

[53] Despite the influential historical and philosophical changes, Latin writing has hardly been able to make an effect on Székely runic writing in the past 1500 years. Probably the only examples are the fading of Székely vowel omission and the recent alignment of Székely character order to the Latin one. Both the spreading and the fading of vowel omission depend on writing technology as well. Due to the different materials used for writing throughout history, this process could have changed direction several times.

figure. From this Professor Du concludes, that the word is of Chinese origin. Before the invention of paper, the Chinese wrote on strips of bamboo or wood (*djien*) or on silk (*chien*). Paper with writing on it and rolled up is called *djuen*, which has changed to mean the noun „scroll." The present pronunciation of the Uigur word is *kon* and means „tanned hide" (Du/1997).

The Czuczor-Fogarasi Dictionary already relates the Hungarian word "könyv" to the verbs *köngyöl*, *göngyöl* (to roll up). The Hungarian words *göngyöl* (to roll up), *kunkori* (curly, curvy), *kampó* (hook) and their widely distributed derivatives in other languages, as well as Professor Du's data warn us, that the stem must be of great age, and its origins cannot be discovered without wide-ranging comparative analysis.

The Latin word cuneus (wedge) refers to the essence of Sumerian and Assyrian words, the cuneiform script. Therefore the Chinese *küen* is in all probability the adoption of a steppe (Harali, Andronovo, Hunnish?) word meaning „book," since cuneiform script was not used in China (but a script with a method of scoring or engraving was used, and the word's earlier form may refer to that). As the stems *kan*, *kány* (cf. cic*kány* = shrew, pat*kány* = rat, pár*kány* = edge, sill, sár*kány* = dragon) originally meaning „wedge, protrusion" belong to the word-family of the Hungarian word *könyv* (*könyű*, *könyő* in old times), *könyv* seems to reveal a connection between our ancestors and cuneiform script. We may assume the use or knowledge of cuneiform technology, but a linguistic relation is also possible. The Mesopotamian word for cuneiform clay tablet was used in other languages, and was preserved in Hungarian as well.

A relative of the Hungarian word *betű* is *bitig* (writing) of the Uigur Turks (descendants of Huns). From a similar stem has developed the Turkish *bic* (cut) and *bicaq* (knife), and the Hungarian *bicsak* and *bicska* (pocket-knife). In Old-Osmanic *biti*, *bitig* (letter, written text) have cultic meaning (what is written, God's will etc.). *Petü*, the current Chuvash word for amulet, suggests that they borrowed this word from Hungarian when a small group of Hungarians was assimilated. The French-Portuguese *fétis* „fetish, blindly respected object or person" also refers to the age when letters represent gods. These words illustrate the general principle of b-p-f sound mutation, by which the Hungarian words *fiú* (son) and *fej* (head) developed from the name of the god Bél. Aczél (1926/49) compares it with the Greek *tüpos* "engraved image, stamp." It is a compound word similar to the Chuvash *petü*, but in a reverse sequence of components. According to Du Yaxiong "writing, text" means *pytic* in Uigur, which developed from the Chinese *bit* (writing, document) through the Turkish *bitig*.

The Hungarian word *betű* is a compound for *Bél atya* (father Bél, the son-god in the divine triad, the progenitor of Hungarians) and is genetically

connected to the Greek *béta* and the Semitic *béth*. The interpretation of the Semitic *béth* as „house" seems to be a subsequent etymological explanation.

According to Kézai's chronicle, the Hungarian word ***ispán*** (steward) meant „captain" in Hunnish, i.e. a leader whose daily routines could have involved reading and writing. This word still exists in Chinese in the form of *tsuispaan* meaning „publisher" (Szőcs/1997/12).

Among the relatives of the Hungarian word ***ír*** (write) there is the Ostiak *ierita* „to draw a line, to write", the Vogul *ter* „medicine", the Chuvash-Turk *sjyr* „to write" Siberian-Turkish *ir* „to carve, engrave into wood", *irk* „prediction", *irük* „gap, crack", the Manchurian *niru*, the Mongolian *jiru* „draw or paint a line", etc. Szabédi László compares it to the Latin word *iuro* „take an oath" and argues that *„writing was originally a sacral activity, the most efficient form of an oath"* (Szabédi/1974/329). The Latin equivalent of the Hungarian word *írás* is *iuris* „law" referring to the earliest laws of divine origin.

The Hungarian word *írdal* means „to make surface cuts in meat", *irdatlan* means „awfully big". *Megírás* „writing" of a wooden object means decorating it with delicate engraving. The *nagyírásos* „big writing" embroidery of Kalotaszeg represents symbols that can be related to runes (Fig. 10). The words *képíró* „painter of peasant furniture", *tojásírás* „egg-painting" and *íróka* „potter's drawing tool" have a bearing on depicting world models by means of the prototypes of runes (Figs. 8, 14, 15), while *(gyógy)ír* „balm" is connected to the magic symbols drawn by medicine-men.

The word-family of *ír* „write" is fairly ancient containing *írt* „to eradicate", *arat* „to harvest", *írtás* „clearing", *árok* „ditch", *ér* „vein, river" *erezet* „network of veins" among others. *Kenyér írje* is "a doughy, unraised layer in bread"; *iralo* means „medicine man." Etymologically *ír* is connected to the Hungarian *úr (uru)*[54] „lord" attribute of God and the stem of Hermes's name who is said to have invented writing.

The Finnish word *jalki* „trace," the Lapp *jalo* „light sign in the sky," the Latin *ales* „prediction sign" are all related to the Hungarian word ***jel*** „sign," just like the Hungarian *él* „edge," *éles* „sharp" (referring to the connection between edge and the mark it can cause), the Hungarian *élő* „living" attribute of God (*jel* „sign", *jó él* „good edge"), and Helios's name. The word structure *jeles nap* „marked day, feast, holiday" seems to refer to the connection between signs and feasts, the symbols used in rituals. It can be connected to the Hungarian word *jegy* „feature" originally meaning *jó ég* „good sky," *bélyeg, bilog* „stamp, mark, brand," *Bél ég* „Bél sky" and the Greek *phileg, pleg* „burn, scorch, roast" (perhaps a reference to *bilog*, the brand burned into the hide of animals?).

[54] Urhida was first mentioned as Hurhida.

The Hungarian word *levél* can mean „letter, leaf, page, written document, newspaper, paste rolled out thin." It originates in times when messages were written on leaves. Words referring to the usual movement of leaves belong to the same word family with *lebeg* „drift", *levegő* „air", *lobog* „flame", *lobban* „flare". Its relatives are the Finnish *leve* „small leaf, small card," Vogul *lapta* „page, leaf." According to TESz the basic ancient word originates in Ugrian or Finno-Ugrian times. The word meaning plant leaf was first used as a sign of „page, written letter" in Old-Greek and Latin. These two languages provided a pattern for other European languages to use the word originally meaning leaf as a polysemic expression.

The fact that ancient Latin was influenced by Hungarian in „the Ugrian, or perhaps Finno-Ugrian" period is proved by the Latin words *liber* „book" and *folium* „leaf, page," which are similar to the Hungarian words *libeg* „drift" and *falevél* „leaf" (the first syllable of *folium* could be equivalent with the Hungarian word *fa* „tree" on the basis of *fascis* „bundle of sticks, fasces").

Szabédi László assumes that the Old-Latin-Finno-Ugrian unity broke up in the 18th century BC somewhere between the Alps and the Northern coast of the Black Sea (Szabédi/1974/72).That was an era of transition, when the first waves of Hungarians have already reached the steppe, and the latest time when the Hungarian words of Székely script were adopted by the neighboring countries.

The Hungarian word *rajz* „drawing" is related to the Greek *graphó* and the Latin *graphis*. The first originally meant „score, scratch, bruise, engrave," but later its meaning changed to „draw, paint, write". It is related to the English word *carve* and to the German word *reissen* „prune, cut, score, scratch". This latter is phonetically the closest to the Hungarian word and has so little in common with the above Indo-European forms that it is likely to be of Hunnish origin.

The Hungarian word *rovás* belongs to the same word family with *ró* „cut, incise", *ródal* „chop, hack with an axe", *rév* „ferry crossing across a river – i.e. across a cut", *révül* „connected to dipping in the river", *rovatal* „a structure built – *összerótt* – of wood, a catafalque", and *rovátka* „score-mark, small cut". *Rovás* can mean runic numbers, runic script, and for example in the Székelys' usage it even means „marking sheep-ear with a cut". Three different meanings are given by the Czuczor-Fogarasi dictionary: carving words or numbers into wood; chopping wood (in the Székelys' usage); taking account of, imposing, paying off, working off taxes, debt, or a serf's labor-obligation.

Therefore *rovás, ravás* can mean either a tally-stick or tax; *rovó, ravó, or rolló* means a person writing runic script, or may also mean a tax-collector.

Rovás has become an international term. The Croatians, Slovaks, Slovenes and Vends use the same form. It is called *rovas* in Old-Check, *rabus*

bus in Bulgarian, *ravas* in Russian, *rebus*, *ravas* in Vlach, *rábisch*, *rábusch*, *rasch* in Southern German, and the German *runa* may come from this word as well. In Modern Greek its equivalent is *ravas*, meaning „character". Finnish *rako* „split, gap, slot", Estonian *ragu* and Cheremis *ru-* „cut down" leave no doubt that *rovás* (runic numbers or characters), are original, unaffected products of Hungarian culture, brought from the east to a new homeland, where it had not been known before.

Hittite rock drawing

rock drawing from ancient Khwarism

Hunnish strap-end

Mongolian rock drawing

A part of the Nagyszentmiklós treasure

The representation of Saint Stephen on the Coronation Robe

General layout of pictures on the Coronation Robe

Énlaka ligature

Fig. 30 Parallels of the Énlaka ligature 'eGY USTeN' (*egy Isten* „only God")

The Hungarian word ***szám*** „number" is connected to the stem of the following words: *száz* „hundred", *szőke* „blond", *szent* „saint", *Solt* (a name), *szultán* „sultan" (cf. Obi-Ugrian *sanki* "great god").[55] The Sumerian words *sid* „number, sum" and *sad*, *sat* „totality" are also related.

Hungarian linguists consider *szám* as a word of Chuvash origin on the basis of Chuvash *sum*, Turkish *san* and Uigur *san* meaning „number" (TESz/3/667). On the other hand, they make no mention of words like the Latin *summa* „principal place, priority, sum, totality" and *sum* „is, exists, lives," *Summanus* „the god of night," which all support the above mythological connections

[55] The runic number of *tíz* „ten", *száz* „hundred" and *ezer* „thousand" are identical to the runic characters 'b' (*Bél, belső* „Bél god, innert"), 'ty' (*atya* „father") and the Sumerian sign *dingir* „star, god", respectively, i.e. the Hungarian signs of runic numbers are also of religious importance.

of the word *szám* and the role of the Hungarian language as a medium of transmission. The Greek word *thameyos* „numerous" is another piece of evidence (Aczél/1996/36). Its stem can be identified as the Hattic god Taru, Saru (Lord Ta, Sa).

It is not obligatory any more to derive Hungarian terminology for writing from Turkish, and not only because the latest researches seem to agree, that our runic script is not of Turkish origin. Indo-European, Ural-Altay and Chinese parallels lead to the conclusion, that these languages borrowed a great part of their terminology of writing from the ancestor of the Hungarian language, at the time when the signs still possessed magic, sacral properties, and were engraved in wood. It is more than a mere supposition, as it is supported by two existing relics: the sign montages meaning „Usten" (Isten „God") and „Jima," which are also illustrate the more important migrations and the distribution of writing.

Ligatures that survived millennia

One of the sign montages that prove the existence of a millennia-old writing tradition is the Énlaka ligature 'eGY USTeN' „only god". It has several variants from different times and places, but all have preserved the same symbolic meaning and pictorial form. Despite its linear structure, an understanding of mythology and astronomy suggests its identification with personified Milky Way. Its ligature variants all contain the rune 'us' (*ős* „ancient, predecessor, progenitor"). It is combined with either rune 'gy' (*egy* „one, only"), 'd' (*Du, Don*) or with 'nt/tn' (Is*ten „God"*) or sometimes with two of them. In Székely they can be read as *Isten* „God", *Du isten* „Du god", *ős Du* „progenitor Du", *Egy Ős* „only progenitor" or *egy Isten* „only God" (Fig. 30).

This ancient ligature has survived in nearly identical variations in the Hittite rock pantheon in Yasilikaya, on the rock drawings in Khwarism and Mongolia, on a Hunnish strap-end (Bóna/1993/114), on the Avar golden objects of Nagyszentmiklós, on Hungarian belt buckles from the 9th c. (Fodor/1996/84), on Saint Imre's coronation robe (Fig. 12), and on the ceiling panels in the Énlaka Unitarian church (Fig. 14). They are undoubtedly variants of the same sign, as its complexity rules out the possibility of coincidental similarities (Fig. 30).

A review of the areas where some of its components were in use reveal where the ligature was understood, who could „read" it, and what it meant to them.

Rune 'us' (*ős* „ancient, progenitor") represents the gap of the Milky Way, the part of the sky where the Sun rises at Christmas, where the Sun god appears every year at the time of the winter solstice (Fig. 31). There is no equivalent to the rune 'us' in the Turkish alphabets published by various authors. Vasilyev (1983/145) its only occurrence. The character represents the 'n/nt' sound, which is usually indicated by a dot in a circle (similar in shape to the Szekely 'ly').

I found three examples of this sign on the Mas d' Azil pebbles of the Ice Age (Fig. 29). It is connected to the Sumerian Sun-god symbol (Labat 71.), to Karlgren's 1007th Chinese sign,[56] and to the sign of god in Hittite hieroglyph script (Doblhofer/1962/210). It also appears on prehistoric Palestinian and Californian-Indian rock drawings (Diringer/1963/39, 41), and among the Cretan linear A characters (Evans/1935/677), but the meaning of these characters can only be guessed. On Siberian Bronze-Age rock drawings it appears as a head-dress ornament of shaman representations (Hoppál/1994/37, Fig. 32). Its meaning was also understood by the Khwarismians, Huns and Avars as well (Figs. 21, 30).

Its more pictorial representation is the Christian vesica (Hoppál/1990). It often occurs in models of the world or tulips on Hungarian folklore objects (Figs. 15, 16).

Rune 'gy' (*egy* „one, only") has a shape of a double cross. The vertical stroke represents the Milky Way, while the horizontal ones model the orbit of the Sun at the time of the two solstices (cf. Jankovics/1994). It refers to one year of the Sun-god's life. It is the symbol of the *egy* (only) attribute of God, which is related to the German god Ygg, the tree of the world Yggdrasil, and the Hungarian *ügy* „river". Its Sumerian equivalent *nun* means „prince;" Chinese *wang* means „ruler". among the Egyptian hieroglyphs it is „South", a permanent attribute of the Pharaoh (Fig. 32). It symbolizes the ruler in the Hungarian coat of arms as well. Rune 'nt' – with anaptyctic 'a' and 'e' – is pronounced 'ent' in the Nikolsburg Székely alphabet, 'nt' in the Marsigli runic calendar and 'ant' in Thelegdi's alphabet.

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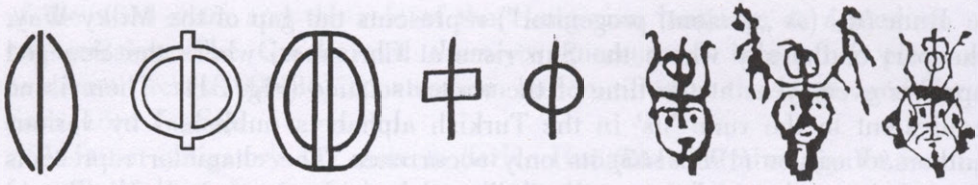
[56] Karlgren 1007/a means „middle, main road" referring to the divine centre of world models (the place of the column of the world leading up to the sky) and the connection between Heaven and the Earth through the column of the world. Karlgren 1017/h means „the middle one: 2nd of brothers, 2nd of 3 months." It can be interpreted in a similar way. The three mountains form the stem of the column of the world, and the mountain in the middle reaches up to the sky. The other sign meaning „main road" represents three mountains standing on their sides. These triple-hill shaped signs mean „descending from highness" (Karlgren 1015.) and „large hill, steps leading upwards" (Kralgren 1108.) in Chinese.

The similar triple hills on the lion-frescoes in Esztergom carry the same meaning. The centre of the world is represented by three hills even in the world model decorating the Hunnish silver buckle from Regöly and in the Hungarian coat of arms. One of the panel drawings on the Holy Crown represents Christ as the „great mountain" in the middle, which also served as an attribute of Assur and Enlil (Fig. 36).



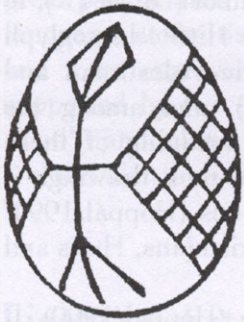
Sumerian „Sun-God"

rock-drawing in California

Hittite hieroglyph „God"

Chinese „middle, main road"

shaman representations



Painted egg from Hétfalu with the representation of the Milky Way

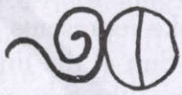
Hungarian folk vesica

Christian vesica

"God's something" on a roofing tile from Velemér

'us' „progenitor (Sun-god)" solar signs on Saman drums adapted from Hoppál

„God's eye" sign on a plate from Vámfalu



'j + us' „good progenitor" Mongolian rock drawing adapted from Dorz

Fig. 31 The parallels of rune 'us'

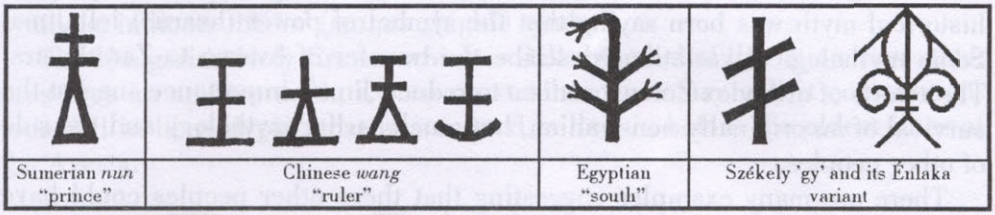
The Énlaka item shows that it is a ligature consisting of an 'n' and a 't' rune which can be read either as 'nt' from right to left or 'tn' from left to right.

The ligature-variants in Fig. 30 are similar because their elements are identical. Therefore, we can conclude that, if the Énlaka ligature is compiled from Székely runes, the other related ligatures must have been made up from the prototypes of these runes as well, i.e. the Hittites engraved the prototypes or the relatives of Székely runes into the Yasilikaya rocks.

The occurrences of this ligature are signposts on the road between the homeland of the Székely script somewhere to the south of the Caucasus and the Székely-Hungarian Carpathian Basin.

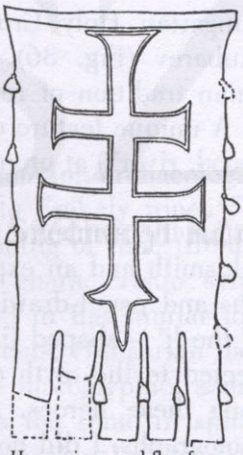
Nevertheless, it still does not prove that Székely script originates from Hittite hieroglyphic script. Neither the Indo-European-like language of the late Hittites nor the inflectional languages of Hattic and Hurrian are the same

as the Hungarian language, but they could have preserved the remnants of an earlier related language, mythology, and sign system. „*Hurrian was an inflectional language with chains of suffixes placed both after nouns and verbal prefixes. This method was also typical of Finno-Ugrian, but does not prove a historical connection.*" (Albright/1998/5). The shapes of the general (late) Hittite hieroglyphic syllabic signs do not reveal any closer connections either. However, the script itself is called „wood writing" in contemporary texts, and texts engraved in rocks also follow the bustrophedon writing direction, because it was originally a runic script. That is, the Hittites were aware of the meaning of the Yazilikaya ligature, but they inherited the symbol from their predecessors.



Sumerian *nun* "prince"	Chinese *wang* "ruler"	Egyptian "south"	Székely 'gy' and its Énlaka variant

Hungarian ban silver denarius with double cross, Sun and Moon



Hungarian royal flag from around 1350

Hurrian seal with double cross, Sun and Moon

Fig. 32 The parallels of rune 'gy'

The ligature that preserved the name of the forefather Jima and survived in the Hunnish, Hungarian, American Indian and Moldavian-Hungarian variations (Figs. 4, 10) that we have described, hints at these predecessors. Its parallels can be found on the enamel-work of the Hungarian Holy Crown and on a Mongolian stone sculpture (Fig. 36).

Iranian mythology and this traditional sign (joining river- and mountain-symbols) have preserved the memory of the first king, Jima. According to the myths, he is the forefather of Mankind, the son of the Sun, the creator of civilization, the organizer of social structure, and the ruler of the world for the thousand years of the Golden Age. During his reign illness, old age, death, or immorality did not exist. He resides on the Holy Mountain and offers sacrifice for Anahita. He lit the first sacred fire in Khwarism. Jima built the first *vara*,[57] which Tolstov identified as the buildings in Khwarism, and Makkay János (Makkay/1995) as Scythian stepped earth pyramids, which served as places of sacrifice. The representation of this stepped tower temple is also found on Hunnish buckles (Bóna/1993/91). According to Zarathustra the Golden Age ended because of Jima's pride and falling into sin. A pseudo-historical myth was born saying that the symbol of power (hvarno) left Jima. Some mythological variations describe the transfer of hvarno to Zarathustra. The efforts of orthodox Zoroastrianism to reduce Jima's importance suggest the survival of an originally non-Iranian, but much earlier mythology and the rule of other peoples.

There are many examples suggesting that these other peoples could have been the ancestors and relatives of the Hungarians, e.g. the two Christ-representations on the Hungarian Holy Crown and the Mongolian rock-sculpture published by Kubarev (Fig. 36). In all probability they have preserved a Hunnish-Scythian tradition of representation that goes back to Hattic prototypes (Fig. 17). A unique feature of the pictures is the variations of the Székely rune 'j' (*jó* „good, river") at prominent parts of the human body, e.g. shoulders, elbows, knees.

As a part of my lecture on the symbolic system of the Hungarian Holy Crown, Ludvig Rezső, a goldsmith and an expert on the Hungarian Crown, showed his own photographs and panel-drawings of the Crown. Originally I stated, that the meaning of the 'j' – shaped filigrees on the cross-strap (Fig. 11) carry a meaning connected to the myth of heroes born in water, and I counted Jesus Christ among these heroes. However, due to the lack of sufficiently high-quality photographs, I did not notice the scrolls on the four enameled pictures of the Holy Crown, two of which represent Christ.

As Ludvig Rezső stated in his presentation, during his researches he had noticed the special scrollwork in the enameled pictures of the Crown, and concluded that they must bear a special meaning. Here I would like to thank him for his important discovery and information – which are brilliant proofs of our theories on the origin of Székely script.

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[57] *Vara* is the descendant of the Sumerian word *bar* „mound" and Mesopotamian ziggurats. These tower temples are reflected in one of the existing Hunnish words, *hunnivar*, and in the Hungarian words *vár*, *város*.

In the enameled pictures and on the Mongolian sculpture, shoulder, elbow and knee represent mountains according to the anthropomorphic view of the world and the organic views on statehood which can also be detected in the symbolism of the Hungarian Holy Crown. With the scrollwork superimposed on them they represent the montage of rivers and mountains. The man wearing these symbols is compared to the first man, the divine hero who emerged from the Chaos after the Flood and created an orderly world.

The montages have even preserved the sound value of Jima's name. Sound 'j' can be recognized in the scrollwork in every case. The mountain-symbols beside the knees of Christ's representation of the Crown are the equivalents of character 'm' (Fig. 36). On the other enameled picture and on the Mongolian sculpture placement of the scrollwork on shoulders and elbows (mountain-symbols) indicate the 'm' (*magas* „high") symbol.

The Hungarian Holy Crown, which is still a symbol of the Hungarian state, preserves an ancient myth, a view on statehood (we may call it constitution) recorded in hieroglyphs, that was created millennia before the oldest lines of the Avesta.

Migrations of peoples

The symbolic system of Annotation archaeological finds – which, in some cases, bear some relationship to Székely runes – prove that religious ideas were the same from the beginning of time (from at least around 7000 BC) until the Christian Era. The characteristic symbolism appears in Attic, Hurrian, Sumerian cultures and in the similar ideas reflected by Scythian, Hunnish, Avar, Obi-Ugrian objects, Hungarian national symbols[58], and even American Indian symbols. The hieroglyphic, sometimes seemingly phonetic application of these symbols is the same in spite of thousands of years of difference in age and great geographical distance (Figs. 11, 12, 17, 32, 36). The relationship between these signs are *facts* that cannot be left out of consideration in the theories of the early history of mankind and the origin of writing.

According to an often published view, before the Neolithic Age (before the start of surplus-producing agriculture), conditions for the development of effective communications did not exist, therefore great nations, languages and

[58] That explains why the Holy Crown has such a religious respect in Hungary, which could have developed only in Hungary – the Hungarian Crown is the only existing crown that serves as a Neolithic world model and as a hieroglyphic constitution.

writing influencing large areas could not develop either (cf. Róna-Tas/1996/32). Of course, this is only one of those linguistic theories for which there is no proof at all. Another – opposing – theory says that some linguistic elements, such as the stem of the onomatopoeic word *murmur*, can be traced back to the animal stage of mankind. It is more probable that the actual historical-economical conditions and level of development of peoples and geographical areas determined whether languages broke up into sublanguages, or several languages merged, or they lived side by side undisturbed. These processes could have alternated.

We do not intend to evaluate these theories, since we possess more reliable evidence than such armchair speculation. The relationship between Székely runes and American Indian and Mas d' Azil signs throw new light upon, and indicate an earlier period for, *„conditions for the development of effective communications."* Until recently, even in the case of the great river cultures this age was considered to be around the 7th millennium BC. By now archaeological finds have made it clear that the first civilizations developed not along the valleys of great rivers, but among the surrounding mountains, thousands of years earlier.

Myths which are known all around the world and which list the deeds of the heroes of great cultures that emerged after the Flood (following the Ice Age) do not fit into the narrow time limit set by Róna-Tas András and other authors. The myths prove that significant cultural heritage linked various groups of mankind well before the imagined *"conditions for the development of effective communications."* As early as 12000 BC that link could include at least a few myths, technological knowledge and the pentatonic scale (see note 66.) as well as the possession of words, and a symbolic sign system. These could constitute similar systems only if they had a common source of origin. This central source proves to be around Mount Ararat, the orderly Land created by God and represented by the rune 'f'. Here we can find the equivalents of Hungarian words in the most ancient mythological and geographical names, and the variants of Székely runes in the earliest sign systems. From these we can conclude, that originally this area was the homeland of the Hungarians. Later sources from this area specifically refer to the Hungarians.[59]

A large amount of linguistic and religious data show that the Hungarians were one of the peoples who created and inherited the first state-like organi-

[59] Campbell (Campbell, John Francis of Islay; The Hittites) associates the name of the Maghars, mentioned in the hieroglyphic inscription in the temple of Karnak, who lived in the Empire of Thotmes III, but fought on the Hittites' side, and the name of the city Maghara in West Syria with the Hungarians (Forrai/1994/62). The earlier name of Cyprus, Makaria can also be linked to the name of the Hungarians.

zations[60] between the Mediterranean Sea and the Zagros. Groups of settlers repeatedly issued from this central region to the Aegean region, the Balkans, Egypt, Southern Mesopotamia, Northern Caucasus, Lake Aral, and India. These settlers could have possessed highly developed symbolic systems, pre-scripts, and real phonetic scripts.

These migrations and the series of cultural effects are the basis of coincidences in the mythology, sign system and language (cf. Hungarian *írás* „writing" and Latin *juris* „law"), which can be detected between even fairly remote language families, and which often drive to despair those linguists who try to model the relations between languages by tree-structures.

The first metal objects in the Aegean region, the first traces of herds of domesticated horses in the Ukraine, and the first symbols that were similar to Székely runes in Alvao (Portugal) and China (Fig. 1) all appeared around 4000 BC. The names of the Ural and Lake Aral (cf. „úr-élő," „ár-élő") originate in the language of these early settlers, and this region seems to be identical to the mythical country of Harali "Harcos élő" (fighting living) mentioned quite early by Sumerians, connected to the names of Hurrians[61], and perhaps identical to the later Khwarism, where Jima built Vara (in Hungarian: „város, vár" = city).

About 3800–3700 BC settlers from Mesopotamia and the region around Lake Urmia founded colonies in Southern Turkestan and elsewhere. It was neither the first nor the last migration of peoples from the South to the Steppe.

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[60] The first civilizations that can be labelled 'uniform' are the Hassune culture, about 6000 BC, and the Samarra and Tell Halaf cultures, which bbuilt irrigation systems, around 5600 BC. Around 5000 BC these show significant uniformity from the Mediterranean to the Zagros. We can suppose that this age was a time of language unification and the Eridu-Ubaid culture, which developed in Southern Mesopotamia, 5400–4500 (probably from the inhabitants of Samarra) could not be an exception (Götz/1994/1028). The later agglutinative languages (Hattic, Hurrian, Sumerian) of this area resemble this ancient language and have many connections with each other as well as with the Hungarian language.

[61] Even if the Hurrians were cannot be identified with the Hungarians, a part of their mythology, language, and sign system must have been inherited from the Hungarians' ancestors. For example, their name means *harcos* „warrior" and is genetically connected to the Hungarian words *úr* „lord," *harcos* „warrior" and *árja* „Arian." According to most experts, the Hurrians' other name is Sabir. And according to Constantinus Porphyrogenitus, in the form of *savartü asfalü*, this is the old name for the Hungarians.

Kumarbi, the overthrown Hurrian god, created a demon from rock: „What name should I give to this boy?... he burst out of the body of a rock ... may he be Ullikumi ... let him go up to the sky ... and occupy it ... let him throw all gods out of Heaven and ... break them all." (Haas/1982/149–151.). The name of the rock-bodied boy means „Élő kő me(ző)" (living rock field) in Hungarian.

The correspondences among the Khwarism word *arna* „drain," Hittite *arna* „spring, source" (cf. Tolstov/ 1956/83.), Hungarian *csatorna* „drain" and Latin *urna* „water jar, pitcher" refer to the connections of these peoples.

The multiple effects of languages, the unification and separation of peoples had a role in the development of the Huns and their language. When we try to understand the results of the ethnic, linguistic and cultural processes which are hard to trace today, we have to rely on the references of ancient historians and on the connections between scattered relics of writing. According to Chinese tradition, the Chinese acquired their first characters around 2800 or 2700 BC. Chinese historians several centuries before the birth of Christ claimed that the Huns ("wise rulers of old times") introduced the Chinese to the achievements of civilization. Indeed, writing that have parallels to Székely runes, occur on archaeological finds from the Xia dynasty, which was related to the Huns (2000–1600 BC).[62] Around 1500 BC they had a writing system of 2500 signs.

Fig. 33 The occurrence of a variant of rune "nt/tn" (isten) on a painted egg from Hétfalu, representing the Milky Way

The above mentioned South Turkestan civilizations became depopulated around 2000 BC. The migration of their inhabitants is related to the Afanasievo agricultural and metallurgical civilization around Minusinsk, as well as the Xia dynasty's rise to power. Around 1800–1700 early Bronze Age cultures between the Volga and China merged and formed the unified Andronovo civilization, which included the Hungarians' Hunnish ancestors.

The Hittite Empire, largely inhabited by Hattians and Hurrians, collapsed around 1200 BC under the onslaught of the sea peoples; the last Hittite kingdom was destroyed by Sargon II. in 717. The Scythians appeared on the steppe around that period. According to Mészáros Gyula they were the descendants of the Hattians, migrating to the North (Mészáros/1938). As they came from the same homeland near Mount Ararat as the predecessors of the Andronovo people, their sign system could have been similar. They also reached the Hurrian area of Khwarism where the Massagheta, „great Kheta" name refers to them (Tolstov/1986/83).

According to the anthropologist Tóth Tibor, the Hungarians' anthropological features developed about 1200-800 BC, as a result of the Scythians' and Andronovo people's mingling. The two related peoples left the same homeland in different times and different directions. Their partly dissimilar histories could have resulted in changes in body, in culture, and perhaps in writing. The Steppe's tendency to unify seems to have reduced or abolished these differences.

[62] 7 of the 24 characters from Elitou are identical with a Székely character, and a further 3 have similar shape (Varga/1993/155).

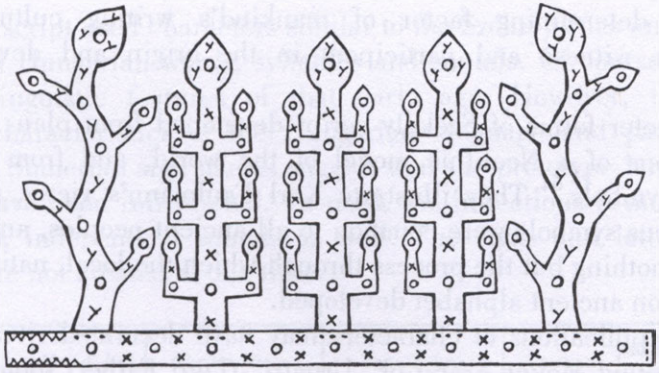

Fig. 34 Székely 'b' (*Bél, belső* „inner") and 't' (*tengely* „axle") on one of the crowns of the Korean Silla Dynasty (5th-6th c.), which follows Steppe traditions

Summary

With the help of Székely script Sebestyén Gyula could find an explanation – the generally used runic writing technology of early ancient times – for the inconsistent writing direction of early Greek and Latin. He wrote, „*Hungarian runic script is emerging from the fog of forgetfulness and uncertainty. What it can offer to the universal history of writing is one of the greatest wonders of epigraphy. ... Our nation was involved in ... the greatest inheritance of the Ancient World ... and could make good use of it.*" It is only one of the series of wonders as Székely script can help solve other problems besides the secret of line direction. It can reveal several other circumstances of the development of writing, since the beginnings of Székely script are equivalent with the beginnings of writing itself.

To sum it up, Székely-Hungarian runic script is of Székely-Hungarian origin. After centuries of fruitless search for the language that served as the medium of transfer, this is the only obvious conclusion, based on mythological, linguistic, ethnological, and writing-historical parallels of Székely script.

The formal and substantive coincidences from all over the world, revealing Székely script's genetic relations to other languages, indicate that it is an ancient script. The Hungarians' predecessors applied the achievements of their environment and influenced other writing systems. The common mythological background and continuous interaction through thousands of years resulted in parallels, but these do not prove that Székely script was adapted from some other writing system. They only demonstrate that Székely

script is a determining factor of mankind's writing culture, and an indispensable witness and participant in the origin and development of writing.

The character forms of Székely script developed from plan- and frontal-view[63] versions of a Neolithic model of the world, and from the model's constituent symbols.[64] They illustrate Karl Faulmann's views, that conventional, religious symbols were common to all ancient peoples, and the history of writing is nothing but the process through which the local, national variants of that common ancient alphabet developed.

The first applications of characters may have decorated ritual objects in the region around Mount Ararat or „Uruatri" (Lord Father) some time in the Ice Age. Evidence for this, however, comes only from later ages.

American Indian, Hunnish and Hungarian artists' picture montages that represent rivers and mountains (ligatures 'jm' standing for Jima, the progenitor of mankind) prove that at time the New World was being populated, the prototype of Székely script was already in use in Eurasia (Figs. 4, 10). The coincidences in the meaning of complex signs imply that Székely script is a direct descendant of the first known human phonetic sign system.[65]

Further research will determine whether the present sound values were attached to these two signs in the Ice Age or thousands of years later. For this we must know the exact schedule by which America became populated, when the first state-like organizations appeared and the nominal roll of the ancient American Indian gods and heroes. Was developed writing really needed only by people who lived in states? And what can we label as states anyway? On the basis of our present knowledge, it is difficult to imagine, that a phonetic script existed as early as the Ice Age. However, we must rely not on our imagination, but on existing relics of writing, even if the conclusions drawn from these upset all we have believed about the origin of writing so far. The best evidence for the existence of such a Neolithic script is the annals of the Neolithic Mayas, who also used the Jima ligature.

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[63] The world model viewed from above is rune 'f' (*Föld* „Earth"), while the frontal view model is rune 'g' (*ég* „sky, Heaven").

[64] One of the signs in this character set is the scroll representing the Milky Way, which is a variant of Székely rune 'ak' (*patak* „brook") and 'j' (*jó* „good, river"). This sign occurs on Mango Capac's belt (coming to the world from the Lake Titicaca; Ayala/1990/14), on European Megalithic objects, on relics of the Arpadian dynasty (coming to the world from a brook which burst up from Emese's loins (Fig. 11., 36.) and on the shoulders of a Mongolian sculpture (Kubarev/1997/574).

[65] When I was writing down these thoughts I was looking for excuses. It was only later that I realised that none should find excuses for discoveries. The probability of writing-historical connections is further increased by the recently found parallels between the most ancient Hungarian and American Indian music. Ördög László, music teacher and Vavrinecz Béla, composer and folk-music expert informed me about these discoveries, that prove that the most ancient cultural centres (such as Cuzco) used a falling pentatonic scale in their musical pieces. It is closely related, sometimes equivalent with the earliest Hungarian folk-music.

This first script used characters similar to the Székely ones and marked the prototypes of Hungarian words, syllables and sounds. Of course we can only guess the linguistic features of that early age. However, the tradition-preserving characteristics of the Hungarian language and parallel Hittite, Hurrian and Sumerian sign names suggest that the prototype language of that time must have been inflectional. To mark the inflections it must have been able to mark independent sounds as well. The signs and letters, however, probably were not created at one time.

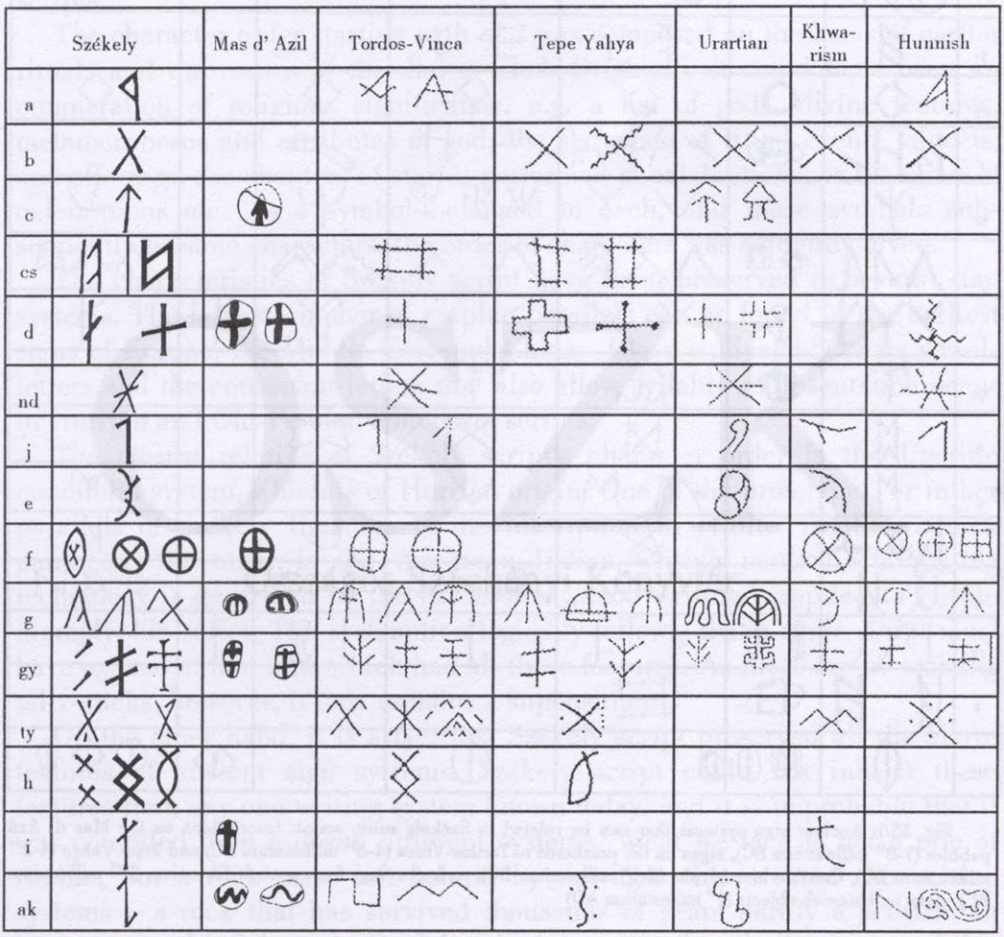

Fig. 35/a Ancient sign systems that can be related to Székely runic script: inscriptions on the Mas d' Azil pebbles (7–8th millennium BC), signs on the potsherds of Tordos-Vinca (4-3rd millennium BC) and Tepe Yahya (4–2nd millennium BC), Urartian hieroglyphs (2–1st millennium BC), rock drawings from ancient Khwarism (2nd millennium BC), signs on Hunnish objects (1st millennium AD)

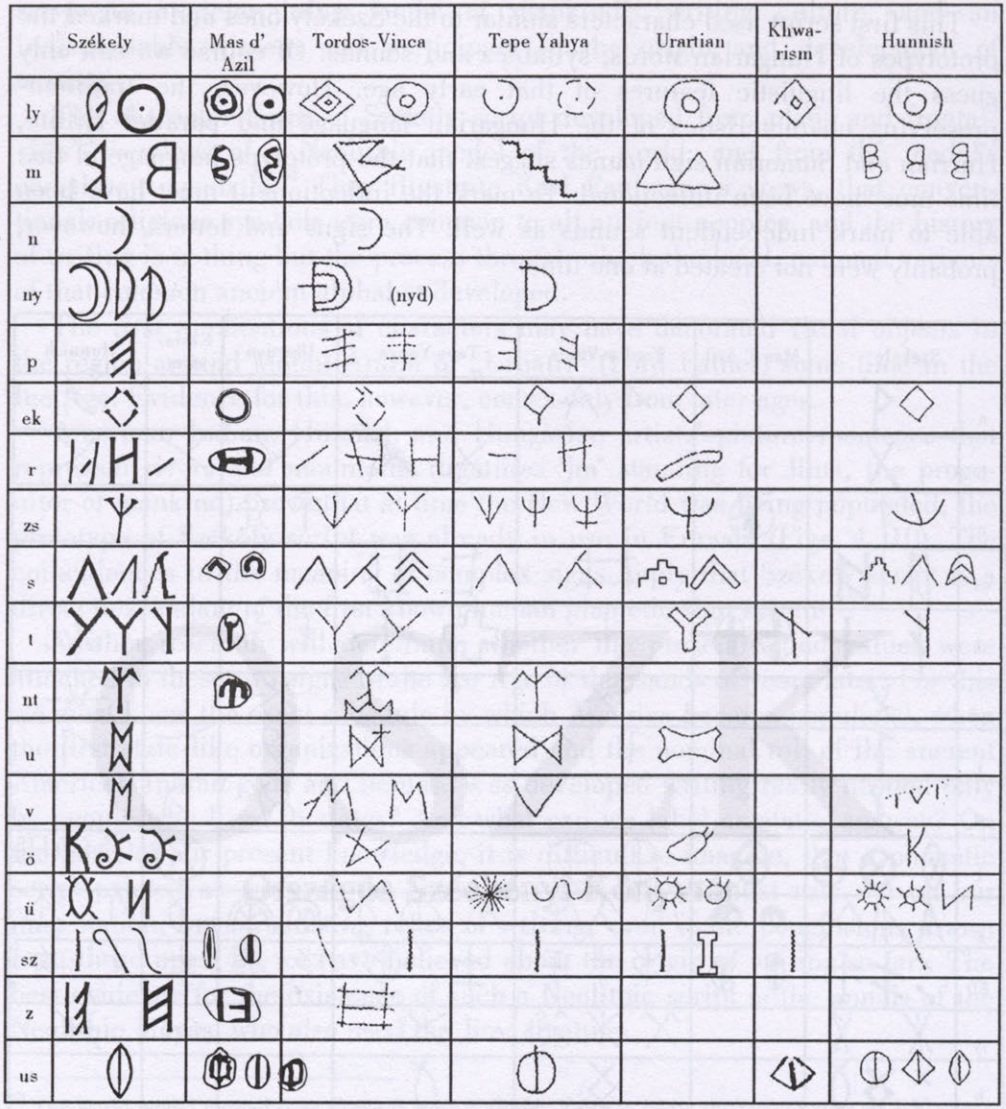

Fig. 35/b Ancient sign systems that can be related to Székely runic script: inscriptions on the Mas d' Azil pebbles (7-8th millennium BC), signs on the potsherds of Tordos-Vinca (4-3rd millennium BC) and Tepe Yahya (4-2nd millennium BC), Urartian hieroglyphs (2-1st millennium BC), rock drawings from ancient Khwarism (2nd millennium BC), signs on Hunnish objects (1st millennium AD)

Traces of writing have survived in great numbers since 4000 BC. At that time seals were used generally, and seal-cylinders and pictographic clay-tablets began to appear (cf. Makkay/1990/52). On the other hand, the texts on durable materials cannot reflect the global writing culture of that age as e.g. texts engraved in wood have completely vanished. This is also the age of Sumerian script's appearance, but there is disagreement on this. „... *to a*

historian of writing the earliest possible date would seem to be the most acceptable," wrote Gelb (1952/63). We cannot but agree with him, considering all the above mentioned early inscriptions and connections.

The first Sumerian pictographic script could have a relationship with an early migratory script, which was similar to Székely and could have been taken by the first Sumerian settlers from their homeland at the North (Harali?). That is why the shape, name and meaning of Székely runes could be related simultaneously to American Indian, Alvao, Sumerian, and Chinese scripts.

The character order starting with *abd* was composed on the basis of earlier rituals and the names of the divine triad. Originally it could have been an enumeration of religious significance, e.g. a list of gods, divine features, metamorphoses and attributes of god; the sequence of ritual events, objects, and offerings; the chapters of stories performed at celebrations; or the order of celebrations etc. As a symbol belonged to each, and these symbols subsequently became characters, the order of characters was evidently given.

The characteristics of Székely script have been preserved in several sign systems. The largest number of graphic parallels can be found in the earliest signs of Europe, the Middle East and China. Close equivalents of its vowel-letters and the consonant-letters that also allow syllable representation occur in Hurrian and Old-Persian cuneiform scripts.

The closest relative of Székely script's character order is the Ugaritic cuneiform system, which is of Hurrian origin. One of the prototypes, or rather parallels of Székely ligatures is the inscription in Hittite Yazilikaya rock pantheon; the other is the American Indian writing method. Its writing technology is described by the expression „wood writing," applied to Hittite hieroglyphic script. The assumption logically follows, that a runic script must have existed at that time which had all these features. As there are no existing tally-sticks, however, it only remains a supposition.

On the other hand, it is a fact that Székely script preserved all the above features of ancient sign systems. Székely script could not inherit these features from any one writing system known today, and it is improbable that it was compiled from a dozen different systems. What we face is not a pile of rubble, but a rock mass left behind by the ages that created the writing systems – a rock that has survived thousands of years hardly a scratch. In accordance with Sebestyén Gyula's principles quoted at the beginning of this study, Székely script can be considered the relative or rather the prototype of the first ancient scripts.

Steppe traditionalism has made survival of ancient features possible, although script may have gone through smaller alterations; its character set may have increased or changed and may have been partly replaced.

Our predecessors likely insisted on a particular character shape only if it had religious importance. For example, the shapes of the original word and syllabic characters developed into letters, which are still used as such. Then these letters were combined into new syllabic signs because a set of symbols representing syllables is easier to learn and has all the advantages of a syllabic script. Ligature technology is very ancient (Fig. 10), and even among our earliest signs there could have already been complex symbols, such as the rune „nt" (cf. Figs. 5, 14, 29, 33). Therefore, it is not at all certain that the syllabic prototypes of the Ba and aB types of consonants developed earlier than the vowel signs. It must have varied from language to language.

The letter compounds without religious significance could easily be replaced by other signs, if changes in writing technology required it. Paper, silk, leather, etc., which was used in economically prosperous times, could have encouraged letter script without ligatures, so the syllabic signs could simply have fallen into oblivion. In blood-filled centuries, which were probably not rare, our forefathers returned to the use of tally-sticks, and to save space and time they were forced to invent new ligatures. It is due to this fact that there is little similarity between compounded syllable signs in the various „alphabets" (Fig. 18).

The "nt" of Mas d'Azil and the American Indian 'jm' imply, that Székely script was a phonetic system (containing both letters and syllabic signs) as early as the end of the Ice Age.[66] Therefore, both the use of syllabic script mentioned by Thelegdi and that of letter alphabets, are thousands of years old. Though that may be a surprising conclusion for many, it does not contradict the general practice of increasing the number of characters, e.g. in Egyptian, Sumerian, Hittite or Chinese, and also resembles Chinese montage technique.

The parallels between the languages and scripts of Sumer, China, and Khwarism (Varga/1993/62, 131, 155) could never have developed without our ancestors' writing. While Chinese sign combinations reveal a system of words and syllables, the formally differentiated signs of ancient Khwarism create the impression of a letter script. It implies that the transitory language was multi-functional; it was a hieroglyphic script with one-syllabic character names, which made both syllabic (vowel-dropping) and letter writing possible.

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[66] However, it must be emphasised that these examples are not enough to decide such an important question. It only means that this is the most likely explanation for the available poor references from a mainly writing-historical point of view.

When deciding a writing-historical question it seems rational to think in writing-historical terms. It would not be correct to ask: „What is the culture behind the writing of the Ice Age?" as this question involves an irrational preconception. It implies the preconception that writing can only exist where archaeologists have already dug out the foundations of some stone or adobe buildings, and that writing itself is not enough to prove the existence of a culture.

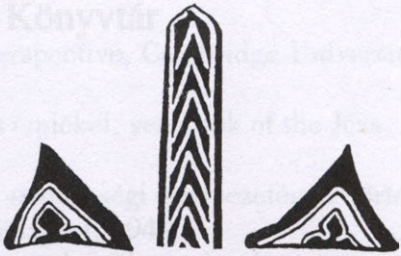
According to some experts (e.g. G. Hancock) the first megalithic buildings appeared in the Ice Age, but the details of this issue would exceed the limits and aims of this study.

The enamel picture of Jesus on the cross-strap of the Hungarian Holy Crown (drawing by Ludvig Rezső)

Mongolian stone-sculpture (adapted from Kubarev, V. D.)

The enamel picture of Jesus on the band of the Hungarian Holy Crown

"jm" ligatures at Christ's knees



According to the cell-drawings Christ is the "Big Mountain"

Fig. 36 The name of Jima, the first man, written in pictorial sign montages in the Steppe tradition

The „Bél atya" (Father Bél) meaning of the Hungarian word *betű* (letter), its linguistic and mythological connections cannot come from a Semitic or Greek source. Its relationship to a great number of languages (Portuguese *fétis* „amulet, religiously respected object or person," Chuvash *petü* „amulet," Chinese *bit* „writing, document," Phoenician character name *béth* and Greek character name *beta* etc.) suggest the existence of one ancient source. The

early appearance of the formal variants of Székely 'b' (*Bél, belső* „Bél god, inner") in the same regions (Figs. 1, 35) allows the assumption that this common source was the progenitor of the Hungarian language and Székely script.

Arriving from the East, Scythians, Huns and Avars (Parthians) led a large proportion of the peoples from the Steppe to the Carpathian Basin, where Székely script survived as the heritage of the merged cultures of these peoples. All the three nations left hieroglyphic or letter script inscriptions that can be (were) deciphered with the help of Székely script and the Hungarian language. (Varga/1993/187; and Figs. 22, 25).

These inscriptions and the above-mentioned linguistic, mythological, ethnographic etc. data and relationships support the words of Hungarian chronicles that mention Hunnish-Scythian script.

However, as we could see, Székely script is much more ancient than these nations; it is the direct descendant of the first sign system of mankind. It is the heritage of gods and cultural heroes who emerged from Chaos of the Flood.

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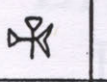
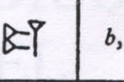
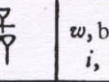
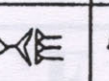
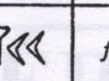
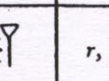
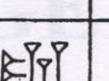
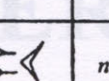
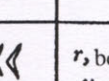
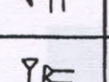
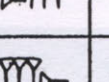
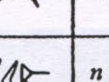
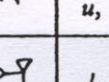
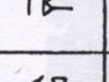
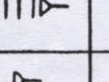
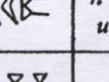
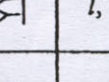
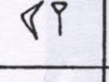
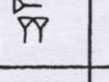
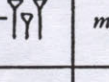
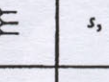
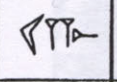
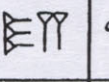
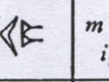
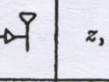
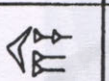
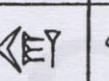
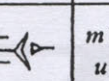
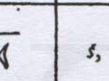
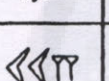
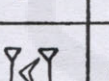
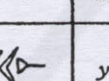
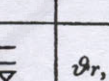
	*a, ā*		*g, ga*		*b, ba*		*w*, before *i, wī*
	*i, ī*		*ǧ* before *i, ǧi*		*f, fa*		*r, ra*
	*u, ū*		*t, ta*		*n, na*		*r*, before *u, rū*
	*k, ka*		*t* before *u, tū*		*n* before *u, nū*		*l, la*
	*k* before *u, kū*		*d, da*		*m, ma*		*s, sa*
	*g, ga*		*d* before *i, dī*		*m* before *i, mi*		*z, za*
	*g*, before *u, gū*		*d* before *u, dū*		*m* before *u, mū*		*š, ša*
	*ḫ, ḫa*		*ϑ, ϑa*		*y, ya*		*ϑr, ϑra*
	*č, ča*		*p, pa*		*w, wa*		*h, ha*

Fig. 37 Old Persian cuneiform script, which is considered an independent creation in researches, bears some similarity in detail to corresponding solutions of Székely and Turkish runic script.

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Historical records and archaeological finds prove that the Huns, emerging from the mists of millenia before the birth of Christ, used it. This steppe nation imposed tribute on the Chinese, Persian, Byzantine, and even the Roman emperors. Is it surprising after this, that we find treasures in the Hunnish heritage?

One of the peoples successors to the Huns are the Székely people, about 3 million in their number, part of the Hungarian nation. They live in Transylvania (Erdély), annexed after World War I. to Rumania.

The equestrian culture of the steppe has preserved an ancient view of the world practically unchanged. Man could conquer the steppe only after domestication of the horse, probably around 4000 BC. Thanks to the breeding of large-bodied animals, a highly developed culture developed on the steppes. However, the steppe's special resources restricted the possibilities of economic development, and thus conserved the lifestyle, as well as the millenia-old symbolism and philosophical system of the people who lived there. Thus today Székely script offers one of the best means to understand Neolithic culture and the beginnings of human civilization. The information Székely (Hunnish) script conveys is so important, that man cannot understand his own past without knowing the origin of Székely runic script.

The scientific world is just beginning to recognize the historical significance of Székely (Hunnish) runic script. With the exception of some descriptions and records, the books and articles on Székely runic script, though they could fill a library, do not have much lasting value. Works on the history of writing usually just mention its name and consider it a late descendant of Old-Turkish script. However, extensive research on Székely script has led us to the conclusion that it is not a thin twig but the very stem from which the tree of writing systems has grown.